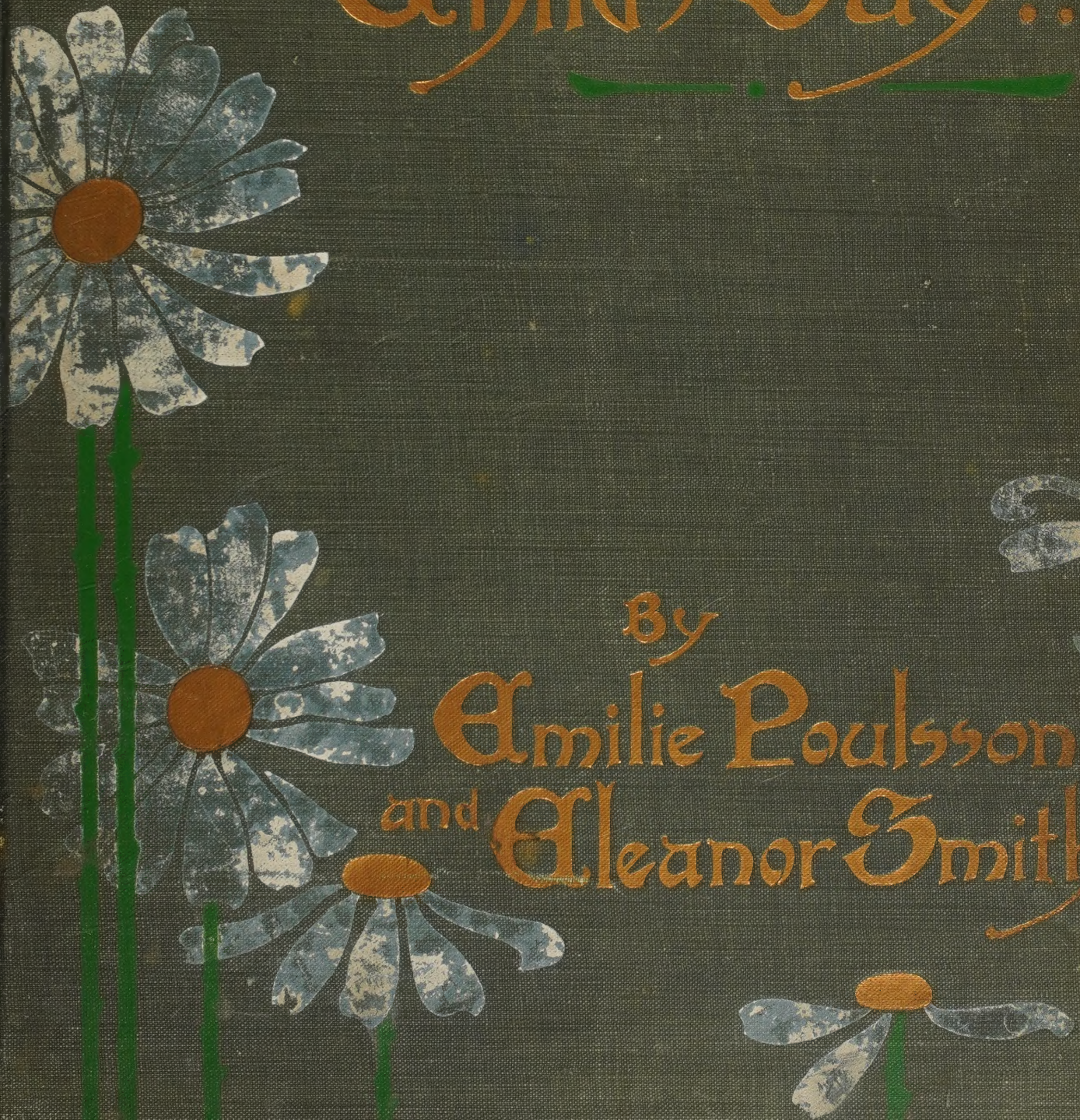
Songs of a Little Child's Day...



By

Amilie Poulsson

and

Eleanor Smith

Edith Lovell Culley.
582 North main St
Logan Utah

Merry Christmas To You!

This is only a small gift but it carries the very best wishes of Uncle Ben of KSL

In the words of Tiny Tim, "Merry Christmas and God bless you Everyone."

Uncle Ben
of K S L
Salt Lake City, Utah

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THE FIRST BOUQUET

(See page 41)

SONGS

OF

A LITTLE CHILD'S DAY

WORDS BY

EMILIE POULSSON

MUSIC BY

ELEANOR SMITH

WITH FIFTEEN FULL-PAGE ILLUSTRATIONS BY RUTH E. NEWTON

1913

MILTON BRADLEY COMPANY

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PREFACE

In preparing the verses for this book of songs, the author has kept particularly in mind children rather younger than those for whom most song books are prepared, although some songs are included which are beyond the nursery child except as he would join with older children in singing them; and a few are supplied which are intended for his mother to sing to him.

The verses are concerned with many subjects, for the little child's interest and imagination are ready to range earth-wide and heaven-high. In the main the subjects are those which might present themselves to him in the course of his long happy day,— home love and care, budding childish ideals, weather mysteries, play indoors and out with plants and animals and with child companions.

Many facts and activities which wear a prosaic aspect to our vision (dulled as it is by familiarity) show themselves to the little child as the marvels that they really are. "In this the same sun that shines over Carbrook?" asked a four-year-old, when away from his native village. "Sometimes the big waves come softly and say 'Hush!' to the little waves," remarked a child who spent his summers by the sea.

> "I saw the different things you did,
> But always you yourself you hid,"

said the child-hearted man Stevenson, as many an ordinary child has said and will say as long as the wind blows. Bird and beast, garden flower and shell from the sea, all are wonders that thrill the little child who is just discovering them as if they were newly created for him. He should not only see them, play with them, and learn about them, but should also sing of them. The song fixes them in his thought and expresses the feelings for which he, unaided, would have no fitting expression.

Specific account has not been taken of the city environment; for even in the city the child comes in contact with the great universal facts and things, and with elements or examples by which he can reach out toward those far removed. He has family and home; the wind blows through city streets; the sun shines, and rain and snow fall. The park interprets the country; city lights, the lighthouse; doves and sparrows, the feathered kingdom. Horses, dogs, and the ubiquitous pussy-cat bring other four-footed creatures more or less into cognizance. All these known things are to the child's constructive imagination like clay figures with which it busies itself, stretching out here and pinching in there, as it were, and adding this and that characteristic (learned from picture or story) to create the new and unknown thing. What though the resultant mental

image is but a roughly shaped figure? It is all ready for corrections and finishing touches, and these will be the more quickly made because the mind is alertly eager to compare its own creation with reality and to modify it accordingly.

What the character of the words, the language of a young child's song should be, is quite clear in the minds of many persons who try to initiate little children into the joyous world of song. The comparatively small supply of exactly such songs as are desired is owing to the difficulties encountered by the verse writers in keeping within the restrictions imposed by the capacity of the young child and at the same time making the song a *song*, with some degree of spontaneity and grace. Familiar words and a direct mode of expression must predominate if the thought is to be intelligible to the child singer. Yet the language must be somewhat above childish vernacular or baldly prosaic statement, and may well include some unfamiliar words; for the child needs to extend his vocabulary and otherwise improve his language. The song-rhyme or poem which he learns by heart and repeats often is one of the surest and pleasantest means to this end.

The games included under "Playtime" are not distinctively kindergarten games but are nevertheless of a useful kind for the kindergarten as well as for the home. Such simple movement plays and dances may, when rightly played, exert developing power over more than the physical nature and the rhythmic sense to which they so obviously minister. The strengthening and control of will goes on with the strengthening and control of the muscles; the idea of subjection to law is prepared for by keeping the rules of the game; awaiting one's turn cultivates patience and altruism; and adjusting the individual's haphazard motions to the regulated rhythmic motion of a partner or the whole company impresses the spirit with the pleasurableness of harmonious action.

The music for child songs, like the verses, has its Scylla and Charybdis,— the child's small powers and the requirements of musical art. The writer of the words in Songs of a Little Child's Day gratefully acknowledges the debt her words will owe to the music which goes forth with them, their loyal companion,— a companion that is in close sympathy with their every mood, heightening the joy, deepening the thoughtfulness and adding grace. It will help, as only child music of high quality can, to carry the meaning of the songs into the little singer's heart, and will enable him to re-express that meaning freely in childlike tuneful melodies.

EMILIE POULSSON

HOPKINTON, MASSACHUSETTS

PREFACE

Songs for little children, to serve their purpose fittingly, should express the simplicity of childhood, should embody its moods and reveal its charm. And while simplicity is perhaps the first quality which urges its claims upon teacher and composer, variety and beauty of form are not less important. The simple may not be the commonplace, the monotonous, the vapid. The tiniest melody must have some measure of grace and beauty if it be reckoned worthy to train the musical sense and develop the taste of young children.

The song most feasible for the youngest singer is first of all short and compact in form. Not only must the stanza be simple in form but lines must not be long. The long stanza makes for elaborateness or for monotony, while the long line presupposes ability to execute long musical phrases properly. Since complete breath control is difficult of achievement for the mature singer, we should not expect it of the very young.

Many kinds of easy tonal combinations and much rhythmic variety should appear in a collection of songs for young children. The monotony which stands in many minds for simplicity is in fact the very destruction of simplicity. A somewhat difficult tune which has charm and individuality will often be more easily learned and remembered than a less difficult tune which is commonplace and without distinction. Variety is as important to the practical phases of music material as to its beauty.

Melodies for little children should keep within somewhat narrow limits, seldom moving beyond the eight tones of the major scale. That the high pitch of the child-voice should be taken into account in writing these melodies is a matter of almost universal agreement though not of universal practice.

Difficult intervals should be avoided and only the most natural chromatics should be used.

The only admissible modulation is that to the key of the dominant (the fifth above the key note).

Complicated rhythmic figures as well as changes in time are not advisable.

Though great rhythmic variety should be found in collections of songs for the very young, a large proportion of strongly accented tunes will be appropriate to the stage of development which the little child has reached. If the proportion of such tunes is too large, however, over-stimulation results and becomes apparent in nervousness and jerkiness of movement, in fatigue and irritability.

To say that melodies to be successfully sung by little children should be most simple does not mean that piano accompaniments need be equally simple. The easy tune is not less easy if the harmonies accompanying it are interesting and characteristic. For while a very difficult and elaborate accompaniment is as inappropriate as it is unpractical, meagreness of harmony is neither necessary nor attractive. In no way is the ear better schooled or the taste more effectively ministered to than by singing to a well-constructed accompaniment.

Children should not sing to accompaniments, however, until after they have thoroughly mastered the melody. Especially is this true of the independent accompaniment; viz, the accompaniment which does not include the full melody. Very few independent accompaniments should be made use of, and exceptional songs showing such accompaniments should be most carefully taught. The premature addition of an independent accompaniment will often make the learning of the melody impossible.

Needless to say, all rules given here for the structure of children's songs, may be faithfully regarded and the product may still be commonplace and uninteresting. The very fact of the apparent simplicity of the task tempts the unskilled and the uninspired to the composition of children's songs. Considering, however, the narrow confines to which the composer must submit himself, there is probably no task more exacting than the composition of songs for little children, if these are to possess some measure of distinctive charm. To this result a wide knowledge of music in general must contribute, as well as experience and thorough technical training. Above all, a great affection and sympathy for children and a thorough understanding of their musical needs and limitations must dominate the work of the artist.

The composer of "Songs for a Little Child's Day" has gathered much inspiration from Miss Poulsson's verse, which is not only child-like, simple, varied in subject and form, entirely lacking in self-consciousness, but is noteworthy for the excellence of its rhythm. This rare quality has greatly lightened the labor of the composer.

As an expression of the experience of its authors and their years of study of little children, and the ideals resultant from this study, it is hoped that this book will prove helpful to kindergartners, teachers and mothers. This will surely be the case if the songs appeal to the small singers for whom they have been created. Made with joy, may they bring joy.

ELEANOR SMITH

CHICAGO, ILLINOIS

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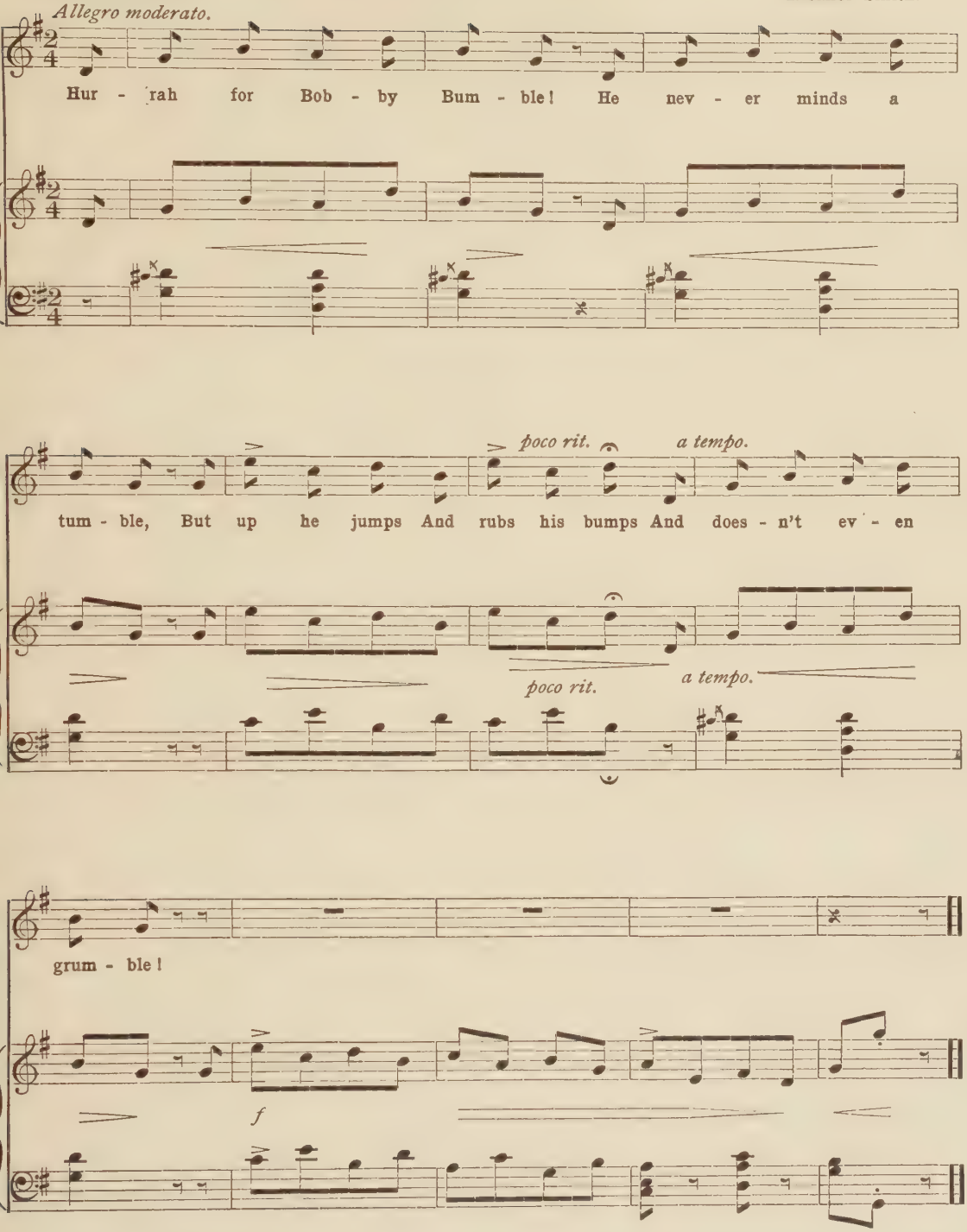
GOOD CHILDREN JINGLES

BRAVE

Emilie Poulsson

Eleanor Smith.

Allegro moderato.

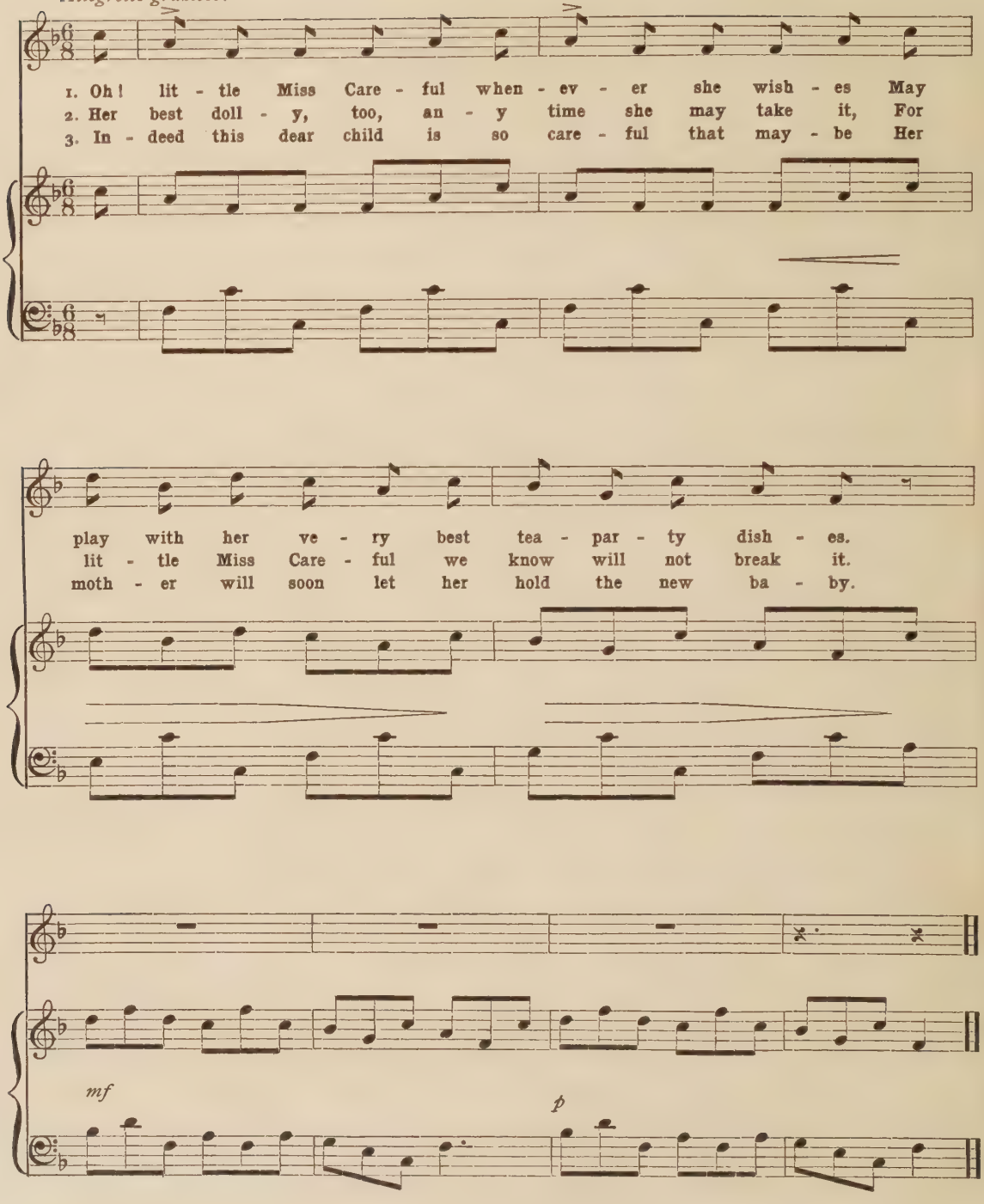

Hur - rah for Bob - by Bum - ble! He nev - er minds a
tum - ble, But up he jumps And rubs his bumps And does - n't ev - en
poco rit.
a tempo.
poco rit.
a tempo.
grum - ble!
f

CAREFUL

Emilie Poulsson.

Eleanor Smith.

Allegretto grazioso.

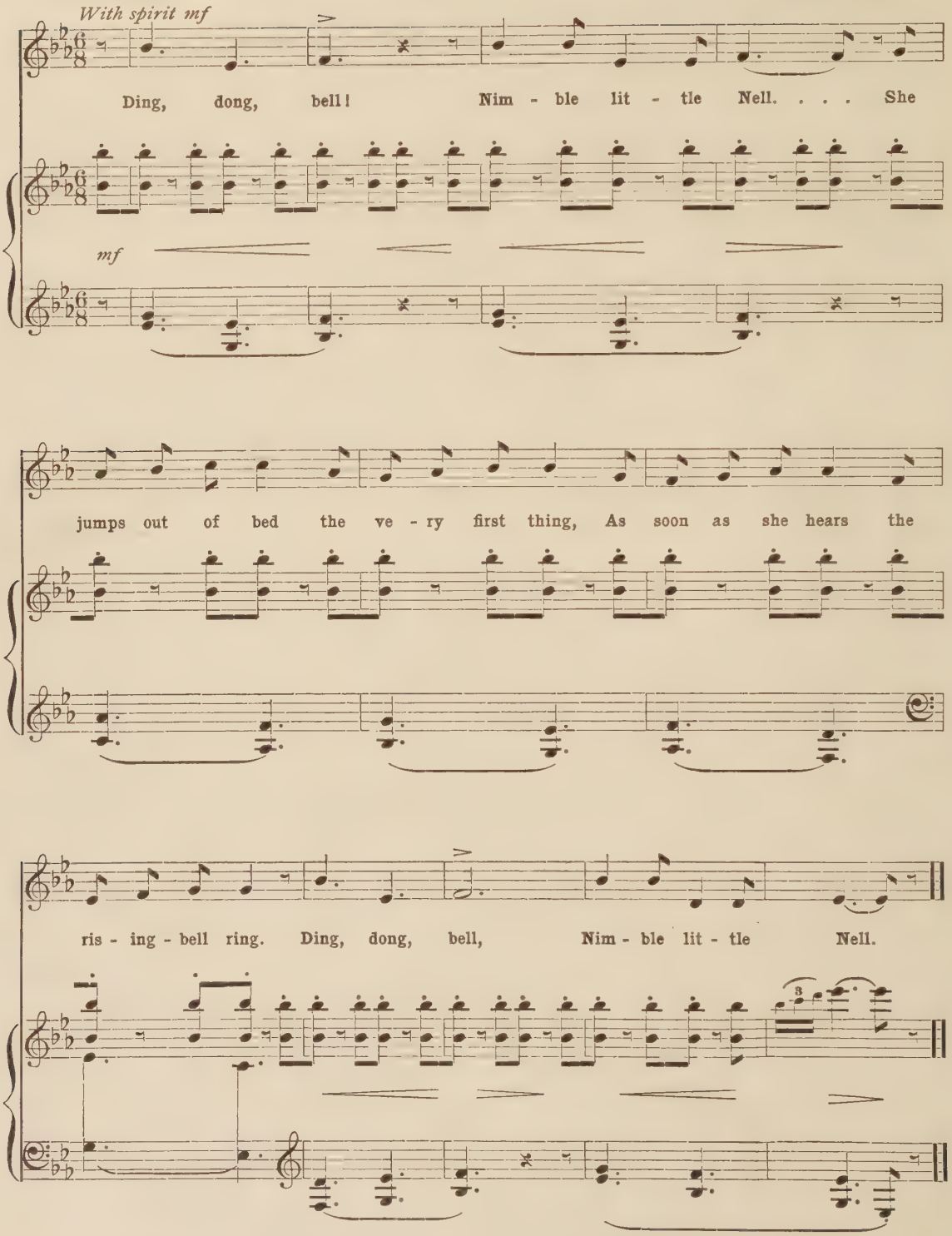

1. Oh! lit - tle Miss Care - ful when - ev - er she wish - es May
2. Her best doll - y, too, an - y time she may take it, For
3. In - deed this dear child is so care - ful that may - be Her
play with her ve - ry best tea - par - ty dish - es.
lit - tle Miss Care - ful we know will not break it.
moth - er will soon let her hold the new ba - by.
mf
p

LITTLE MISS CAREFUL

PROMPT

Emilie Poulsson

Eleanor Smith


With spirit mf
Ding, dong, bell! Nim - ble lit - tle Nell. . . . She
mf
jumps out of bed the ve - ry first thing, As soon as she hears the
ris - ing - bell ring. Ding, dong, bell, Nim - ble lit - tle Nell.

Note: It is suggested that the accompaniment of this song be omitted until melody and words are thoroughly mastered.

OBEDIENT

Emilie Poulsson

Eleanor Smith

Allegro moderato

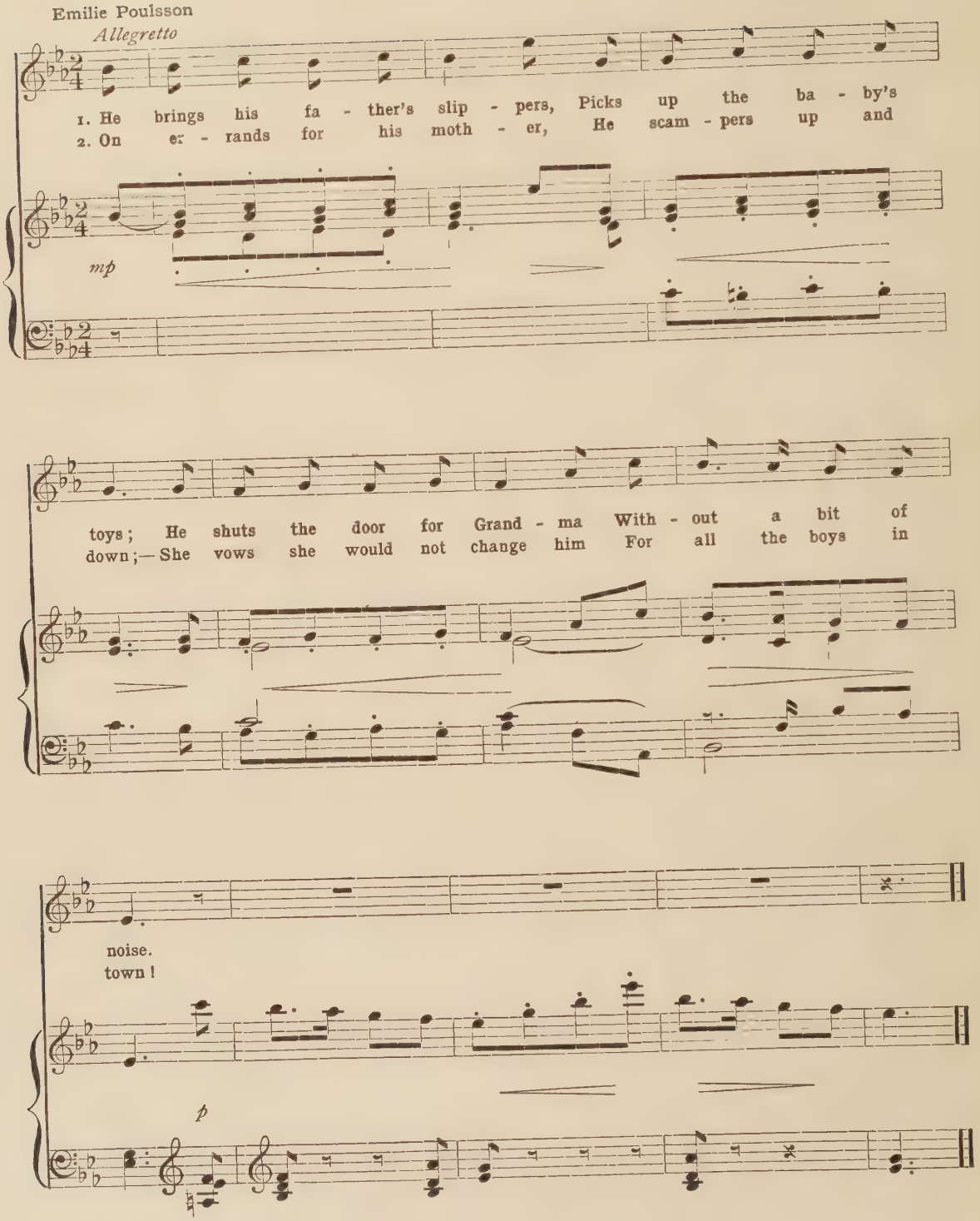
1. Just see that child run - ning! How swift - ly he goes! How
2. His moth - er has called him, He runs to o - bey! He
cres.
fast his feet pat - ter! What can be the mat - ter? And what is his hur - ry? What
could not be spry - er, For flood or for fire. When ev - er she calls him He
f
do you sup - pose? So swift - ly he goes!
leaves off his play And runs to o - bey!

USEFUL

Eleanor Smith

Emilie Poulsson

Allegretto


1. He brings his fa - ther's slip - pers, Picks up the ba - by's
2. On er - rands for his moth - er, He scam - pers up and
mp
toys; He shuts the door for Grand - ma With - out a bit of
down;—She vows she would not change him For all the boys in
noise.
town!
p

USEFUL

POLITE

Emilie Poulsson

Eleanor Smith

Allegretto

mf

1. Oh who's the friend - ly lit - tle chap That al - ways thinks to lift his cap, And
2. Who jumps so quick - ly to his feet, If a - ny la - dy needs a seat, As

mf

says "Good - morn - ing," says "Good-night?" 'Tis Paul Po - lite! 'Tis Paul Po - lite.
cour - teous as a gal - lant knight? 'Tis Paul Po - lite! 'Tis Paul Po - lite.

f

Three cheers for Paul Po - lite!

f *f*

AT HOME

MORNING HYMN

Emilie Poulsson

Eleanor Smith

Andantino sostenuto

1. See the sky is glow - ing, Gold - en sun - light show - ing! Wak - ing birds and
2. For this love - ly morn - ing, All the earth a - dorn - ing, Praise and thanks be

poco rit.

flow - ers Greet the morn - ing hours.
giv - en To our God in heav - en.

poco rit. *poco rit.*

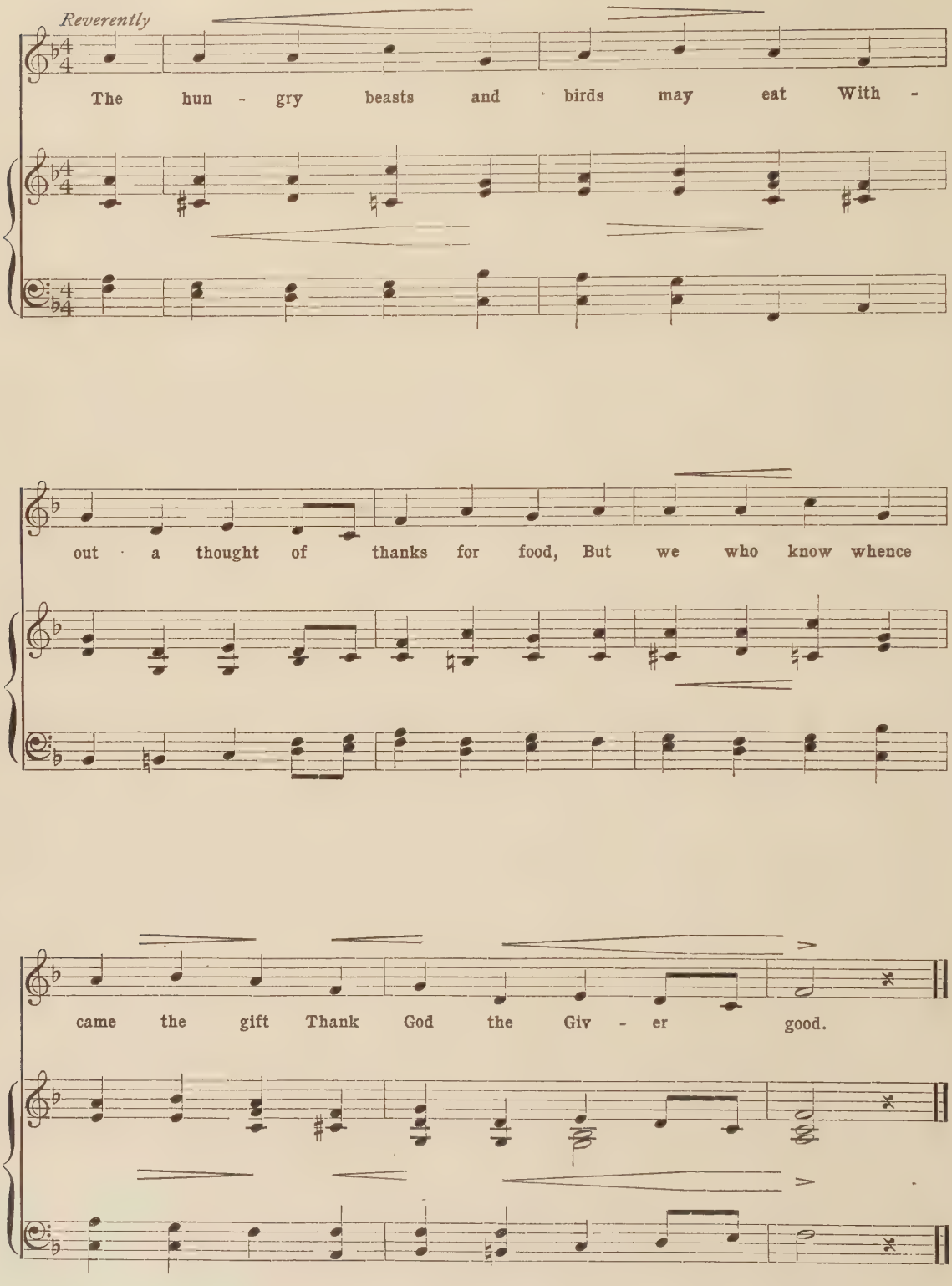
a tempo.

THANKS FOR FOOD I

Emilie Poulsson

Eleanor Smith

Reverently


The hun - gry beasts and birds may eat With -
out a thought of thanks for food, But we who know whence
came the gift Thank God the Giv - er good.

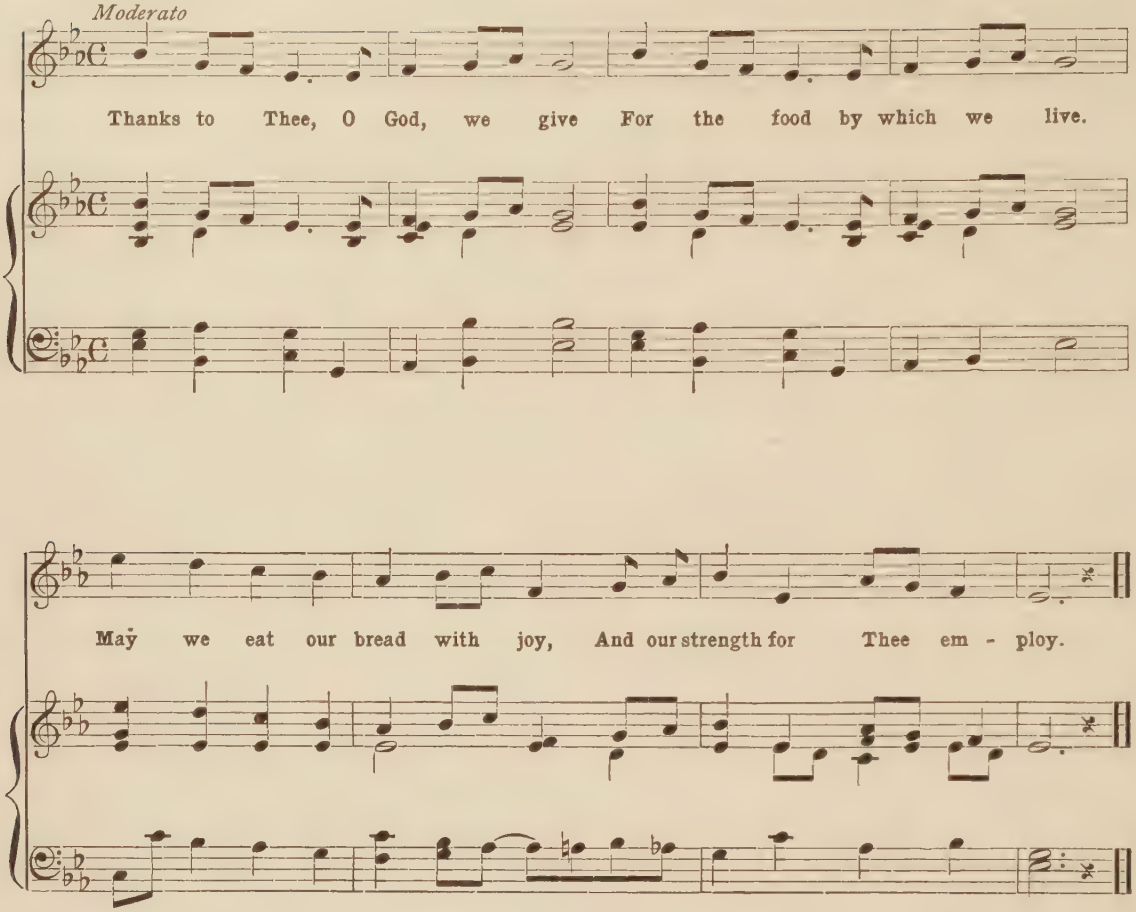
THANKS FOR FOOD

THANKS FOR FOOD II

Emilie Poulsson

Eleanor Smith

Moderato



BED-TIME

Emilie Poulsson

Eleanor Smith

Marcato

mf

1. Tick - tock! Tick - tock! A - my, Ja - mie, Jo and Jock,
2. Tick - tock! Tick - tock! Off with jack - et, off with frock!

mf

f *dim.*

Off to bed they gai - ly flock, Leav - ing book and doll and block,
A - my, Ja - mie, Jo and Jock, Not a frown a - mong the flock,

f *dim.*

Ev - 'ry night when bids the clock, Tick-tock! Tick-tock!
Soon will sleep their eye-lids lock, Tick-tock! Tick-tock!

p

pp

EVENING PRAYER

Emilie Poulsson

Eleanor Smith

mp Andante con moto

1. The great round sun is gone, The night is
2. The si - lent lit - tle birds And fold - ed
3. We lit - tle chil - dren, too, May sweet - ly

mp

near; Oh! Heav'n - ly Fa - ther, bless Thy chil - dren here.
flow'rs Are sweet - ly sleep - ing now, Till morn - ing hours.
sleep; For God, our Fa - ther, will In safe - ty keep.

FAIR DAYS AND STORMY

SUNSHINE FAR AND NEAR

Emilie Poulsson

Eleanor Smith

Andante

p

1. The big, bright sun shines down on me When out at play I roam, . . Yet
2. And while at home 'tis shin - ing bright On Ba - by's cur - ly crown, . . It

p

dim.

all the time 'tis shin - ing too, On Moth - er dear, at home. . .
shines on Fa - ther at his work A - far off in the town. . .

dim.

dim.

GOOD WEATHER

Emilie Poulsson

Eleanor Smith

Allegretto giocoso

f
1. When the yel - low sun - beams come, "Ha, ha, ha!" laughs Ba - by;
2. When the snow - flakes float and fly, "Ha, ha, ha!" laughs Ba - by,
f
When the nois - y rain - drops drum, "Ha, ha, ha!" laughs Ba - by.
When the wind goes roar - ing by, "Ha, ha, ha!" laughs Ba - by.
poco rit.
Sun and wind and rain and snow— Joy in all does Ba - by know.
poco rit

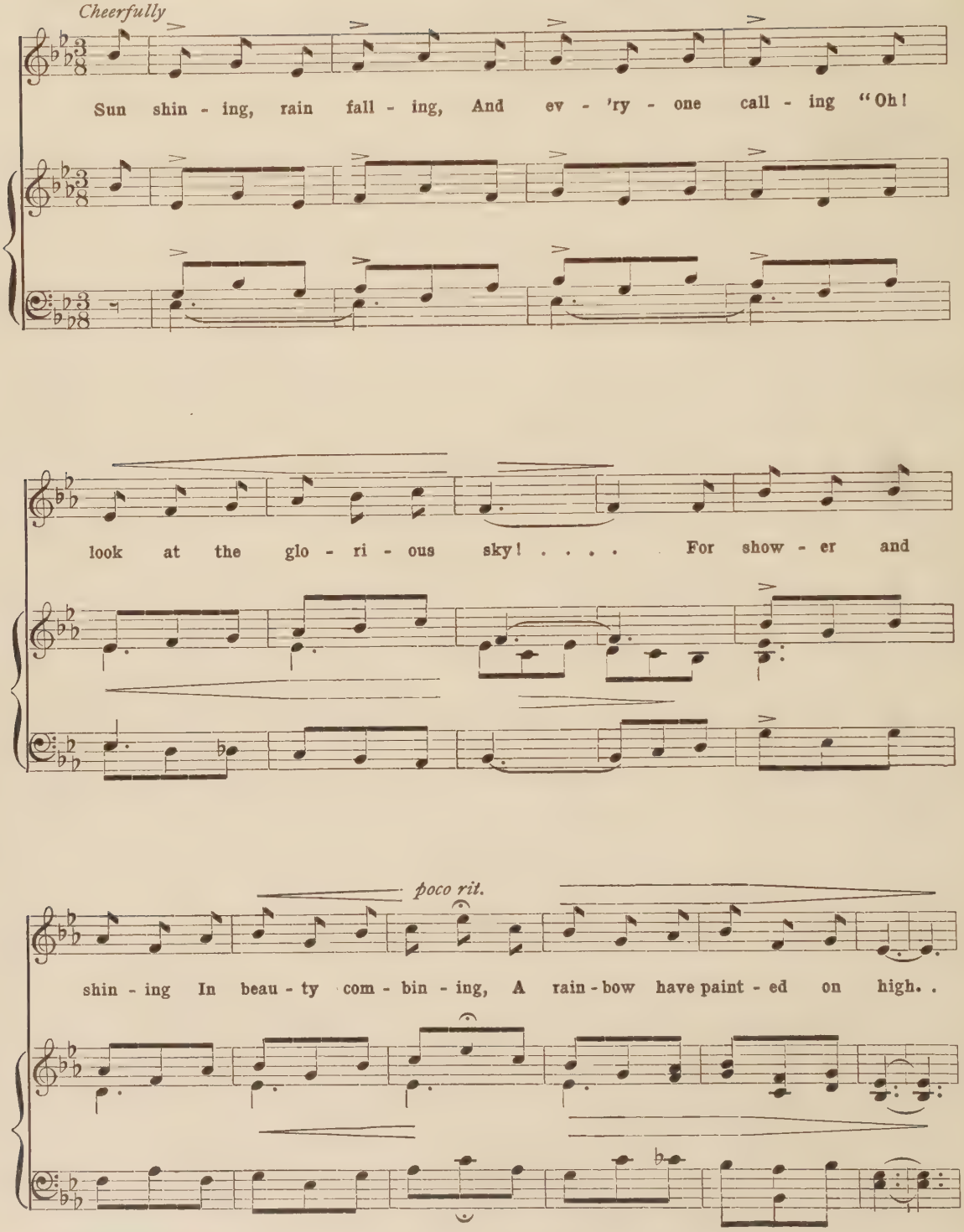
"JOY IN ALL DOES BABY KNOW"

THE RAINBOW

Emilie Poulsson

Eleanor Smith

Cheerfully


Sun shin - ing, rain fall - ing, And ev - 'ry - one call - ing "Oh!
look at the glo - ri - ous sky! . . . . For show - er and
poco rit.
shin - ing In beau - ty com - bin - ing, A rain - bow have paint - ed on high. .

f

p
pp

TO THE SKY AND BACK

Emilie Poulsson — Eleanor Smith

Allegro moderato

1. The sun - beams on the wa - - ter danced And
2. Then far and far a - bove the earth In
3. The won - drous vis - - it at an end, They

coaxed some drops to rise With them up thro' the
clouds of white and gray, A - cross the sky the
hur - ried down a - gain; And as they came the

air, to make A vis - it to the skies.
wa - ter drops Went wan - d'ring in their play.
chil - dren all Cried out, "Oh! see the rain!"

RAINING! RAINING!

Emilie Poulsson

Eleanor Smith

Lightly.

1. "Rain - ing! rain - ing!" sang the spar - row, "This will fill my bath - ing - pool."
2. "Rain - ing!" mur - mured trees and grass - es, "Oh, how good for thirst - y roots!"

"Rain - ing!" whis- pered all the flow - ers, "Now we shall be bright and cool."
"Rain - ing! rain - ing!" shout - ed John - nie, "I can wear my rub - ber boots!"

8va

f

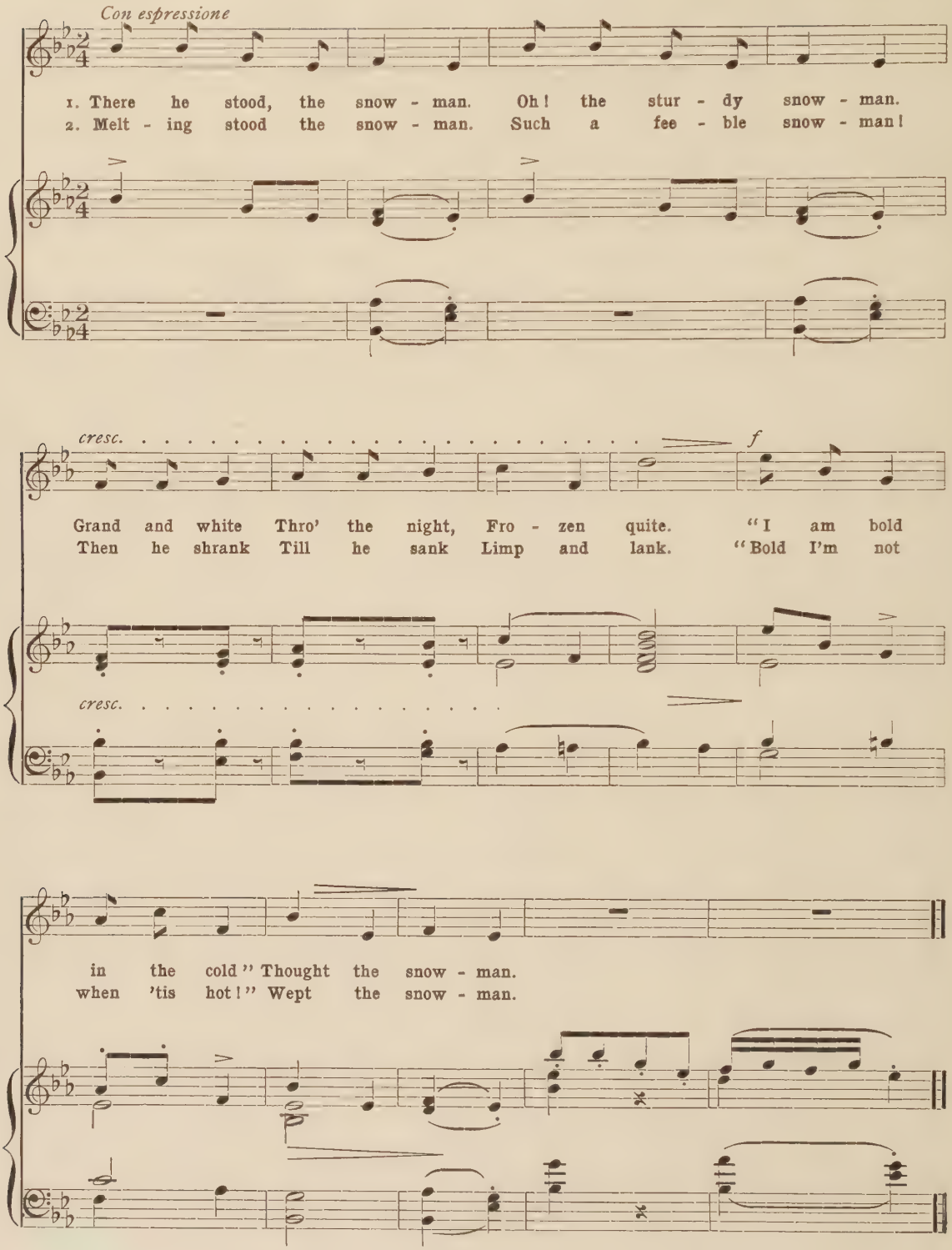
p

pp

THE BOLD SNOW-MAN

Emilie Poulsson

Eleanor Smith

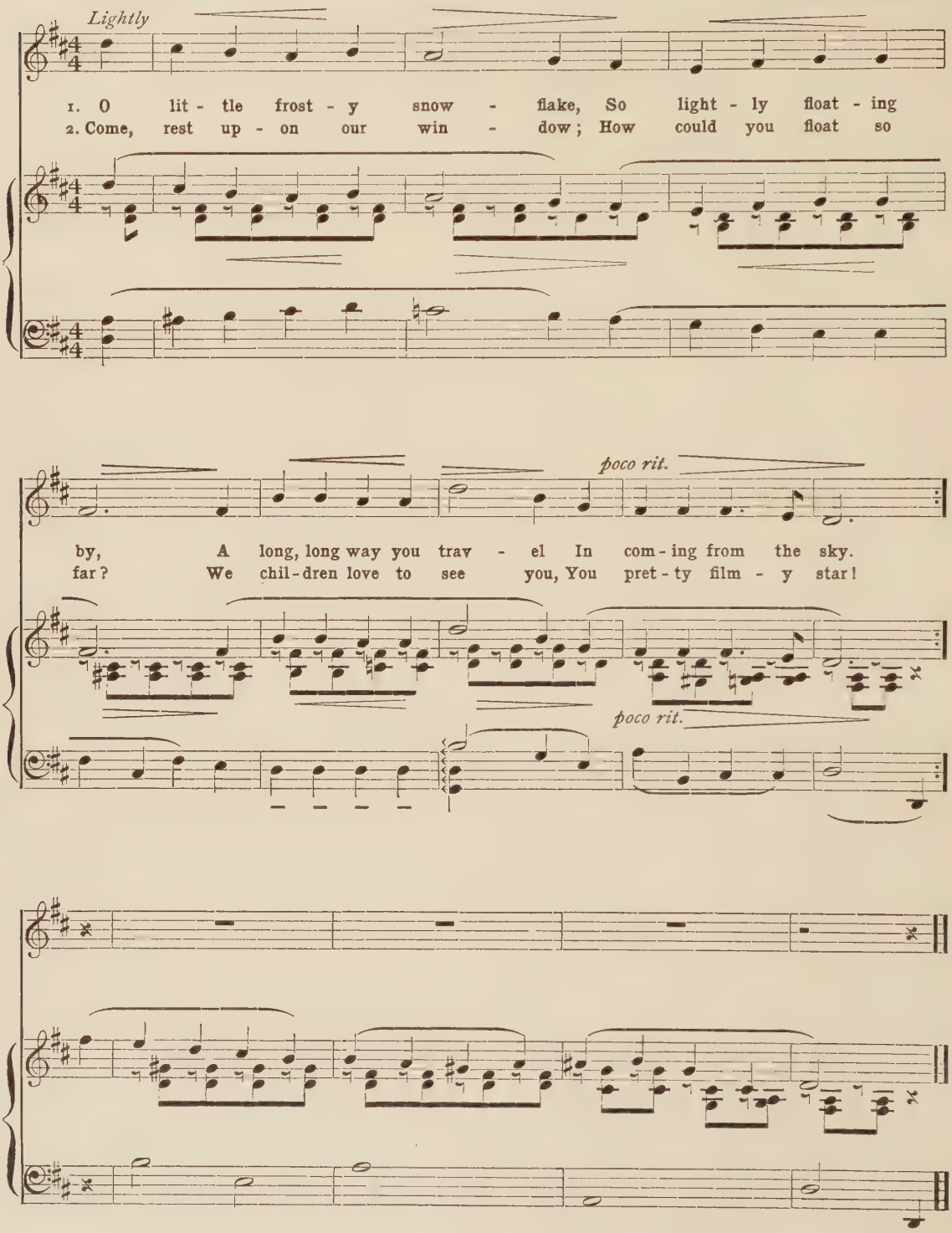

Con espressione
1. There he stood, the snow - man. Oh! the stur - dy snow - man.
2. Melt - ing stood the snow - man. Such a fee - ble snow - man!
cresc.
f
Grand and white Thro' the night, Fro - zen quite. "I am bold
Then he shrank Till he sank Limp and lank. "Bold I'm not
cresc.
in the cold" Thought the snow - man.
when 'tis hot!" Wept the snow - man.

THE BOLD SNOWMAN

TO A SNOWFLAKE

From the German, by
Emilie Poulsson

Eleanor Smith


Lightly
1. O lit - tle frost - y snow - flake, So light - ly float - ing
2. Come, rest up - on our win - dow; How could you float so
poco rit.
by, A long, long way you trav - el In com - ing from the sky.
far? We chil - dren love to see you, You pret - ty film - y star!
poco rit.

WHEN THE WIND BLOWS

SOFTLY, SOFTLY BLOWS THE WIND

Emilie Poulsson

Eleanor Smith

Andante cantabile

p

1. Soft - ly, soft - ly blows the wind, And gen - tly rocks the
2. While the wind so soft - tly blows, "O ba - by birds," it

p legato

nest . . . . Where the down - y ba - by birds Are
sings: . . . . "Now for you the rock - ing nest, But

tak - ing hap - py rest. . . .
soon the joy of wings!" . .

p *pp* *ppp*

THE MERRY WIND

Emilie Poulsson

Eleanor Smith

Stormily

1. The wind, one gust - y morn - ing, Went blow - ing thro' the world. The
2. He rushed to meet the chil - dren And tugged at ev - 'ry hat. He
3. He turned their pa - per wind - mills, Their kites on high he sent; But

cresc. *f*

leaves, the dust, the weath - er-vanes Right mer - ri - ly he whirled.
shook their clothes, he tossed their hair, (He likes such tricks as that!)
no one saw the mer - ry wind, As thro' the world he went.

cresc. *f* *dim.*

poco rit.

f

THE AUTUMN WIND

Emilie Poulsson

Eleanor Smith

1. The Wind and the Leaves
2. The Wind and the Birds
3. The Wind and the Mother

Energico
mf
cres.
1. With whis - tle and shout, The wind hur - ried out And
2. The wind sang a - loud Where birds in a crowd Were
3. The wind gave a roar, And shook the house door. "I
mf
called to the leaves on the trees: . . . "Come down from the bough, I'll
ling-'ring be - fore their long flight; . . . "A - way, lit - tle friends, Till
hear you!" the good moth - er said; . . . "Bring cold or bring storm, My
dance with you now, And whirl you as fast as you please!" . . .
win - ter - time ends; There may be a snow - storm to - night." . . .
chil - dren are warm, Tucked un - der thick blank - ets in bed!" . . .

THE BUSY WIND

Emilie Poulsson

Eleanor Smith

p With spirit
cres.
1. The wind blew low, the wind blew high, And sang "A work - er
2. "The ships are wait - ing on the sea, They spread their big white
3. "Good Mil - ler, haste to start your mill! No lon - ger need the
4. "Come, chil - dren, bring your kites to fly! We'll have a frol - ic,
p
cres.
strong am I! I sway the tree - tops to and fro, I dry the
sails for me! For I, the wind, make ships to go A - cross the
wheels stand still. I'll push the wind - mill's sails and so We'll grind the
you and I. For ev - 'ry kite a - loft shall go, And sail and
clothes as I blow, blow, blow.
waves as I blow, blow, blow.
grain as I blow, blow, blow.
sail as I blow, blow, blow."
p
pp
ppp

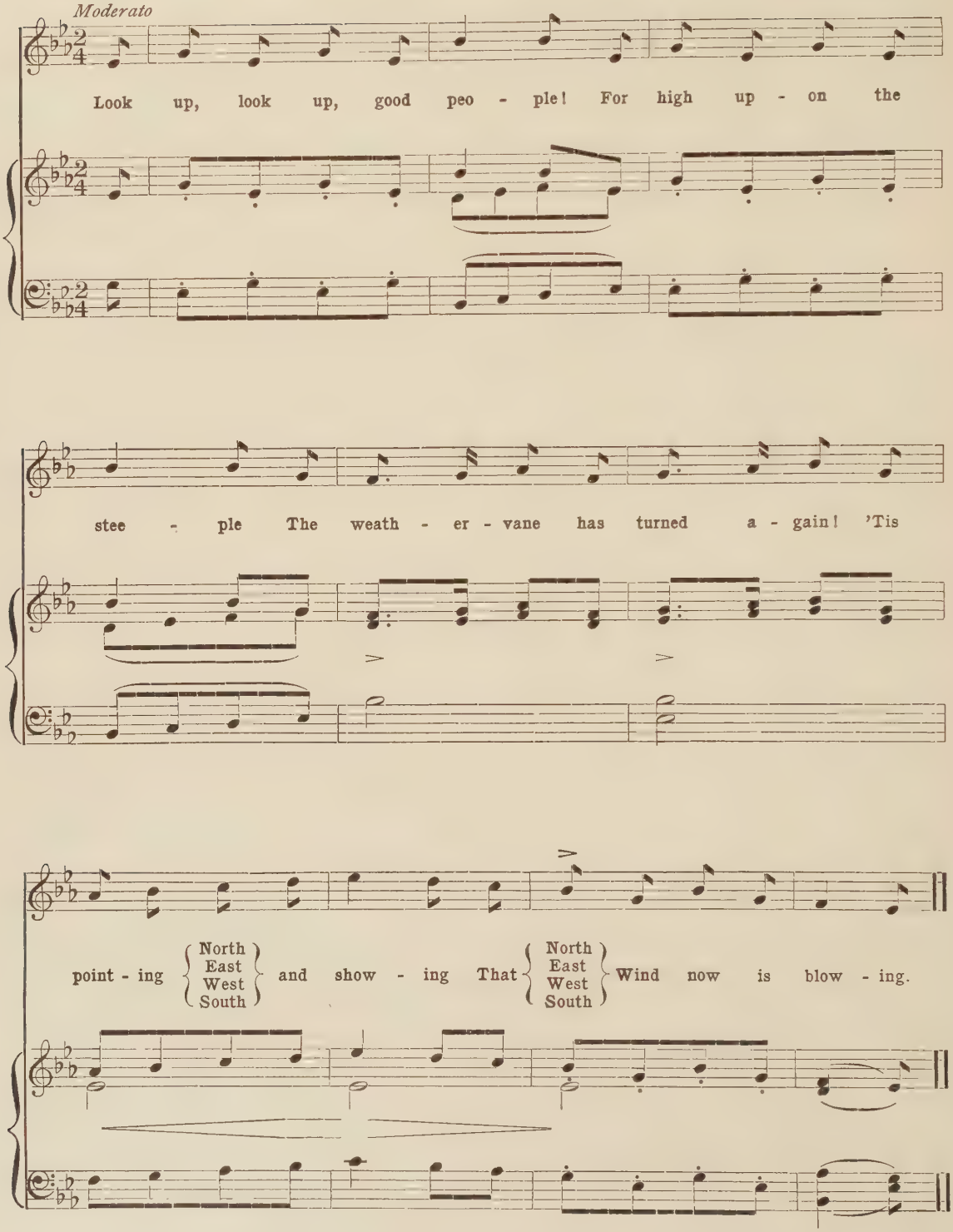
THE BUSY WIND

THE WEATHER VANE

Emilie Poulsson

Eleanor Smith

Moderato


Look up, look up, good peo - ple! For high up - on the
stee - ple The weath - er - vane has turned a - gain! 'Tis
point - ing North East West South and show - ing That North East West South Wind now is blow - ing.

IN THE GARDEN

THE FIRST BOUQUET

Emilie Poulsson

Eleanor Smith

Espressivo

1. He dug his gar - den, He sowed the seeds; He kept it wa - tered And pulled the weeds.
2. And when it blos - somed With flow - ers gay, He gave his moth - er The first bou - quet.

THE LITTLE GARDENER

Emilie Poulsson

Eleanor Smith

Andantino

1. "I wish I had room for my roots!" said the flow'r; "All a-
2. To work in his gar - den the child quick - ly ran, And he

bout them so man - y weeds crowd! I wish, oh! I wish there might
pulled ev - 'ry weed from the bed, He sprin - kled the plants from his

poco rit.

be a cool show'r, But the sky has not e - ven a cloud."
brim - ming - full can;— Lit - tle flow'r, did he know what you said?

poco rit.

THE LITTLE GARDENER

THE SLOW LITTLE SNAIL

Emilie Poulsson

Eleanor Smith

Slowly

1. The snail all co - si - ly may dwell With - in his pret - ty, round - ed shell. But
2. A house he nev - er means to lack, So takes it with him on his back. If

Heavily

oh! the slow - poke, snail - y pace At which he crawls from place to place.
we did that, per - haps we'd be As slow in trav - el - ing as he.

THE CATERPILLAR

Emilie Poulsson

Eleanor Smith

p Quietly
Second stanza with animation
Ro - ly - po - ly cat - er - pil - lar In - to a cor - ner
Ro - ly - po - ly cat - er - pil - lar, Wa - ken - ing by and
mf
p
crept.
by,
pp
Spun a - round him - self a blan - ket
Found him - self with wings of beau - ty,—
pp
f
Then for a long time slept.
Changed to a but - ter - fly!
f
poco accel.

CHOOSING A FLOWER

Emilie Poulsson

Eleanor Smith

mf Allegretto

If a - mong the gar - den flow'rs A choice I had to

mf

make, ... I would look at this, I would

look at that, But a { li - ly / pan - sy / tu - lip } I would take. . . . .

AT THE FARM

AT THE FARM

THE CACKLING HEN

Emilie Poulsson — Eleanor Smith

Allegro moderato

1. "Good day, my bid - dy hen, good day! What does your grand air mean? You
2. "Look, look, look, look!" said bid - dy hen; "Look in my nest, I beg. I

mf

step a - bout so proud - ly, You cack - le out so loud - ly; Have
step a - bout so proud - ly, I cack - le out so loud - ly Be -

poco rit. *a tempo*

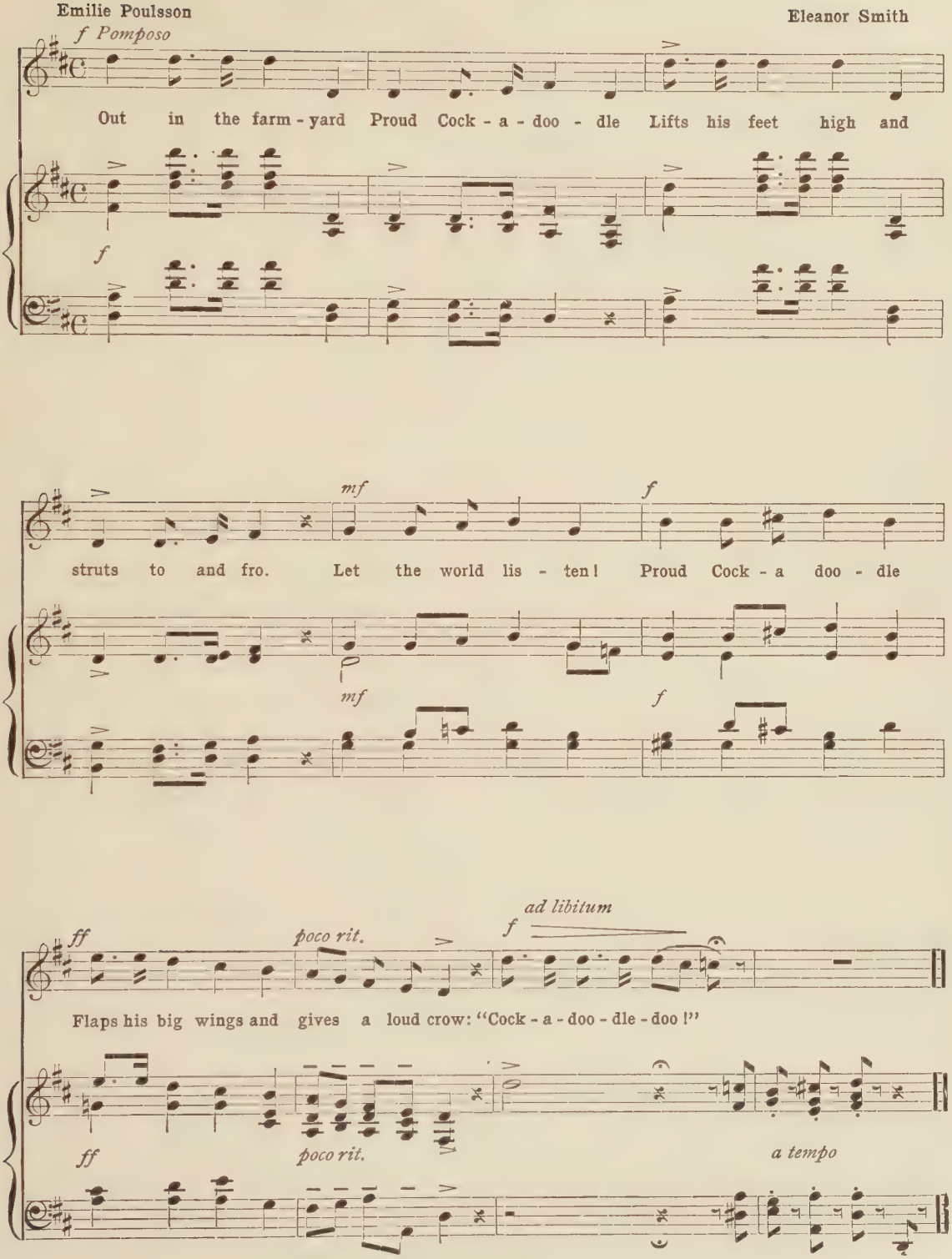
you been made a queen? Have you been made a queen?"
cause I've laid an egg! Be-cause I've laid an egg!"

poco rit. *a tempo*

THE LORDLY COCK

Emilie Poulsson

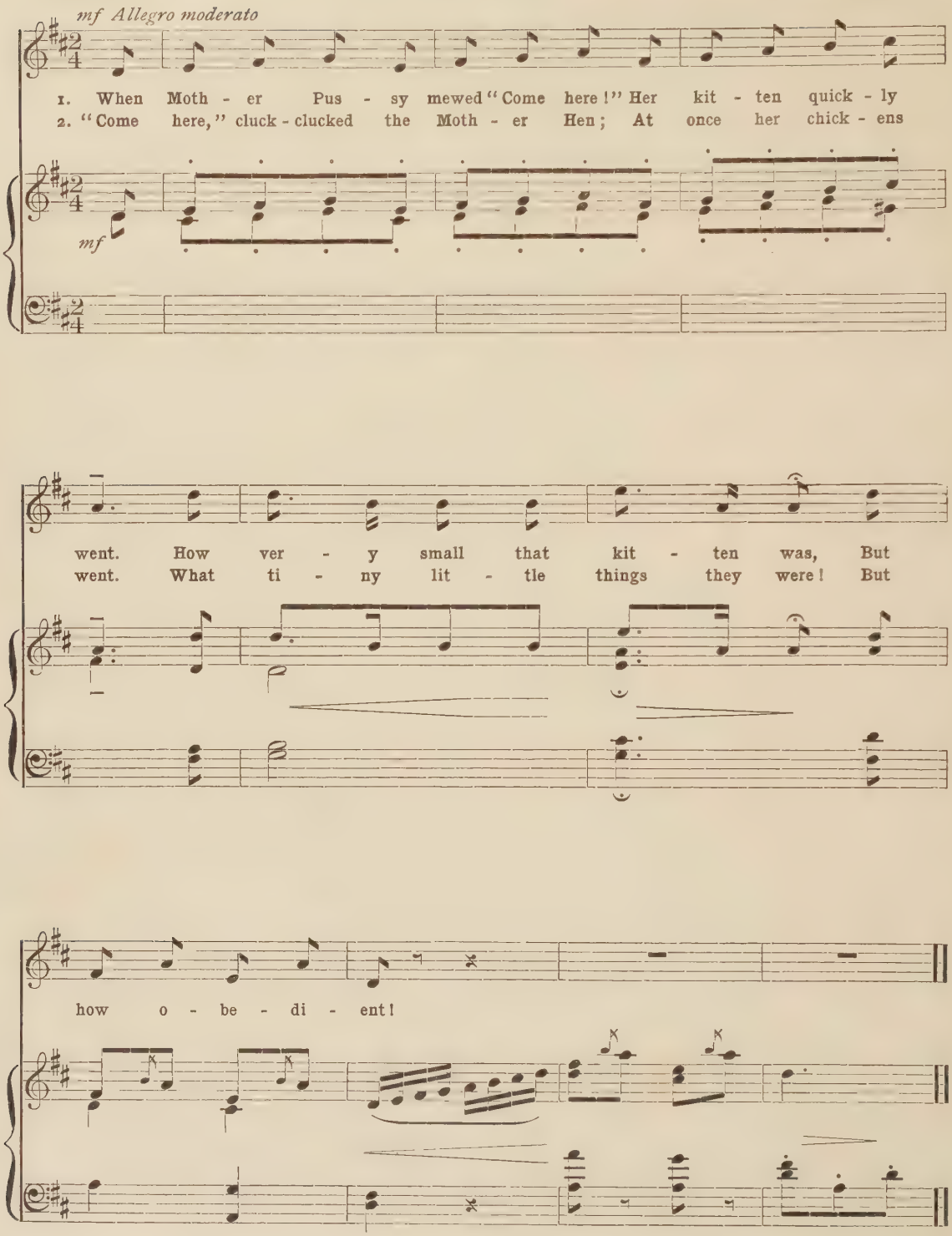
Eleanor Smith


f Pomposo
Out in the farm - yard Proud Cock - a - doo - dle Lifts his feet high and
f
struts to and fro. Let the world lis - ten! Proud Cock - a doo - dle
mf
f
mf
f
ff
poco rit.
ad libitum
f
Flaps his big wings and gives a loud crow: "Cock - a - doo - dle - doo!"
ff
poco rit.
a tempo

MINDING THEIR MOTHER

Emilie Poulsson

Eleanor Smith


mf Allegro moderato
1. When Moth - er Pus - sy mewed "Come here!" Her kit - ten quick - ly
2. "Come here," cluck - clucked the Moth - er Hen; At once her chick - ens
mf
went. How ver - y small that kit - ten was, But
went. What ti - ny lit - tle things they were! But
how o - be - di - ent!

THE SHEEP

Emilie Poulsson

Eleanor Smith

Moderato

1. "Baa!" said a black sheep, "Baa!" said a white; "Baa!" said the whole flock, And
2. "Leap!" said a black sheep, "Leap!" said a white; "Leap!" said the whole flock, And
3. Won - d'ring they stood there. "Baa!" said the sheep; "What did we "baa" for? And

mf

baaed with all their might. One and an - oth - er Joined in the call,
leaped with all their might. One and an - oth - er Leaped the low wall,
why did we all leap?" "Baa!" said a white sheep, "Baa!" said a black,

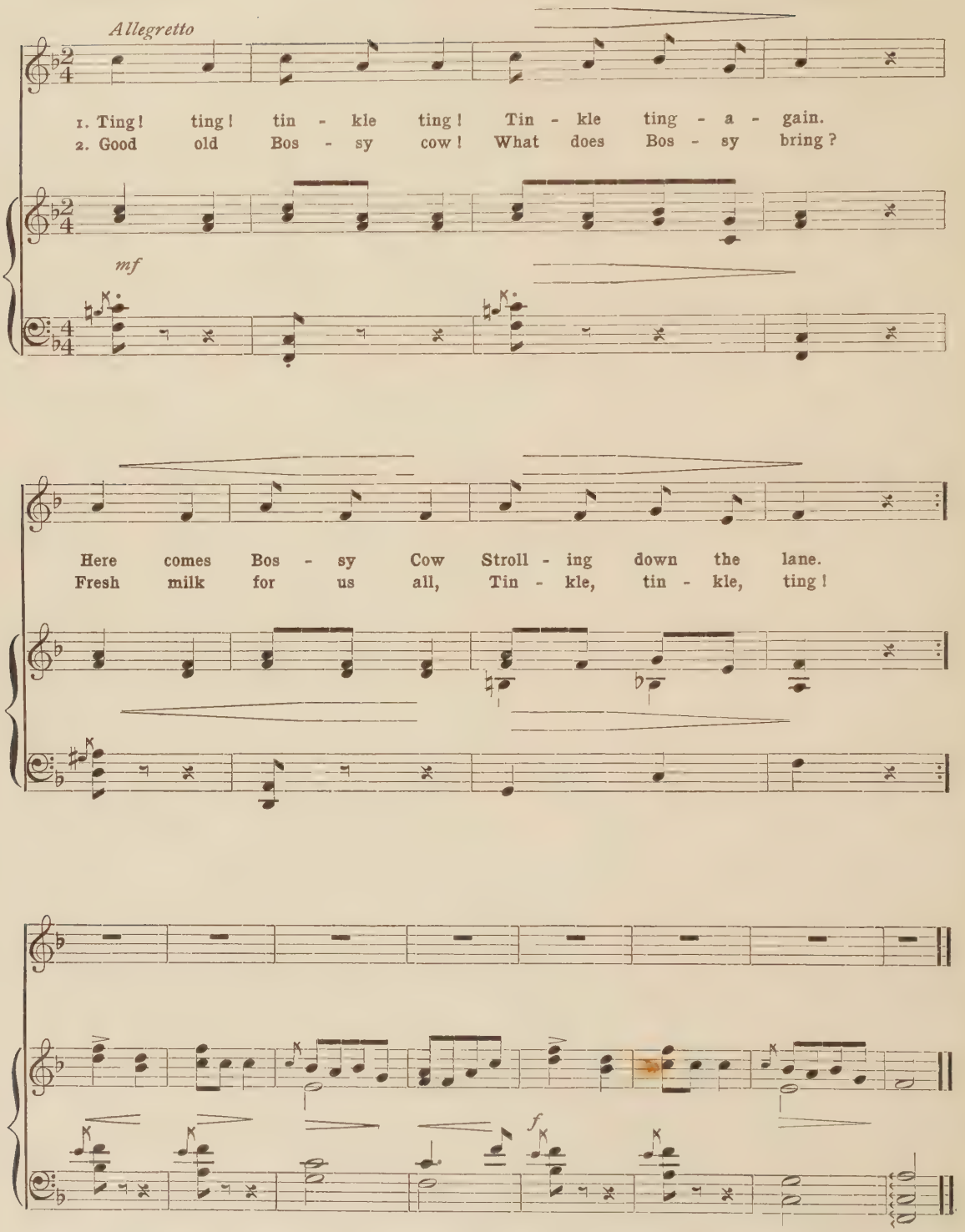
White sheep and black sheep, The lit - tle lambs and all.
White sheep and black sheep, The lit - tle lambs and all.
"Baa!" said the whole flock; "We might as well leap back!"

cres.

BOSSY COW

Emilie Poulsson

Eleanor Smith


Allegretto
1. Ting! ting! tin - kle ting! Tin - kle ting - a - gain.
2. Good old Bos - sy cow! What does Bos - sy bring?
mf
Here comes Bos - sy Cow Stroll - ing down the lane.
Fresh milk for us all, Tin - kle, tin - kle, ting!
f

MILK FOR SUPPER

Emilie Poulsson

Eleanor Smith

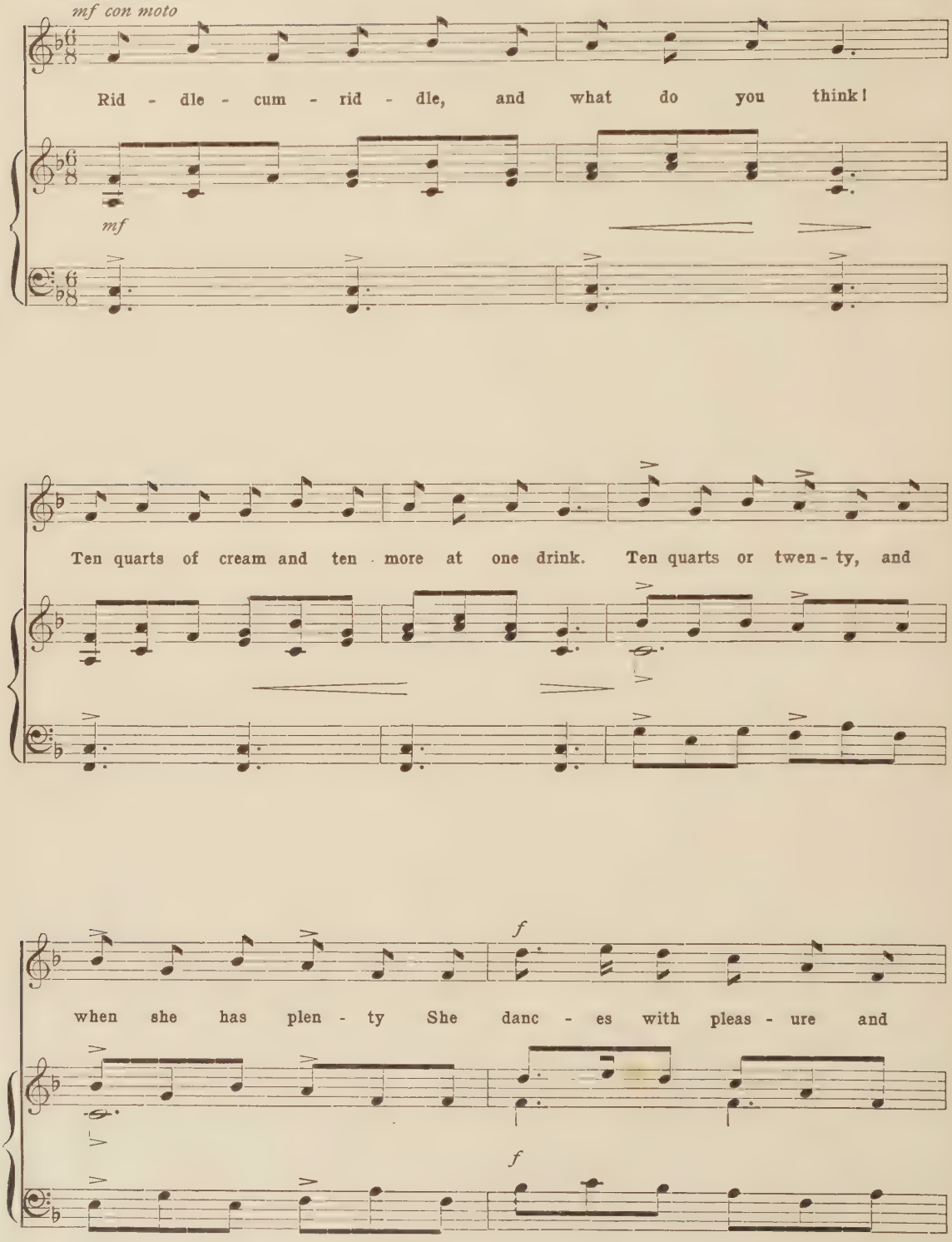
Allegretto

1. Where's the milk for Ba - by's sup - per? Here's his lit - tle
2. Oh, the milk will soon be rea - dy, Down the road the
mf
ta - ble spread; Here's his bowl with pic - tures on it, Here's a loaf of
cow - bells ring. Cows are com - ing from the pas - ture, Milk for Ba - by's
good sweet bread.
bowl they bring.

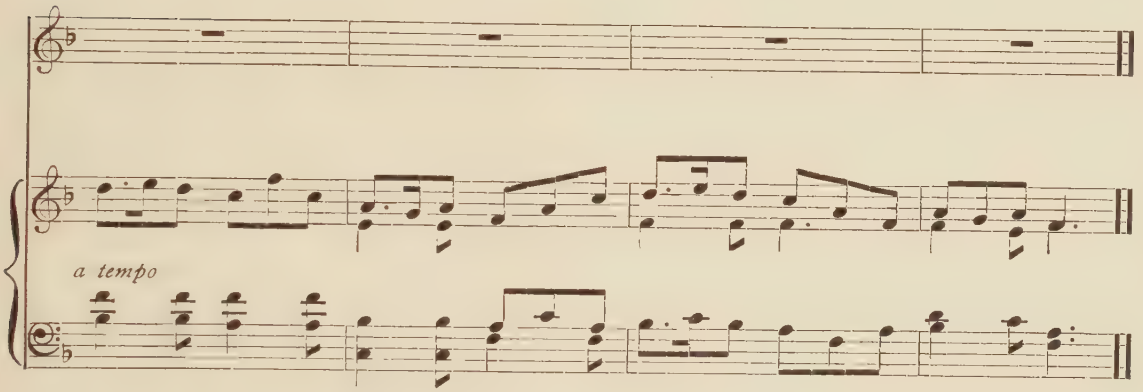
RIDDLE-CUM-RIDDLE

Emilie Poulsson

Eleanor Smith


mf con moto
Rid - dle - cum - rid - dle, and what do you think!
mf
Ten quarts of cream and ten more at one drink. Ten quarts or twen - ty, and
f
when she has plen - ty She danc - es with pleas - ure and
f

f poco rit.
gives in ex- change Some fresh gold - en but - ter,— this dam - sel so strange.
poco rit.


a tempo

SAYING GOOD-NIGHT

Emilie Poulsson — Eleanor Smith

p Andantino sostenuto

1. 'Tis bed - time for the dog - gy now. "Good-night" he says with
2. The down - y chicks must go to sleep. "Good-night" they say with
3. To bed must go the kit - tens, too. "Good-night" they say with
4. "Good-night," "Mew-mew," "Good-night," "Peep-peep," "Bow- wow," "Good-night and

p

mf dim. . . . . . *poco rit.* . . . . . .

"Bow - wow-wow!" "Good- night" he says with "Bow - wow - wow!"
"Peep - peep-peep!" "Good- night" they say with "Peep - peep - peep!"
"Mew - mew-mew!" "Good- night" they say with "Mew - mew - mew!"
hap - py sleep! Good- night, good-night and hap - py sleep!"

mf *dim.* *poco rit.*

mp *dim.*

WITH THE BIRDS

THE CANARY

Emilie Poulsson

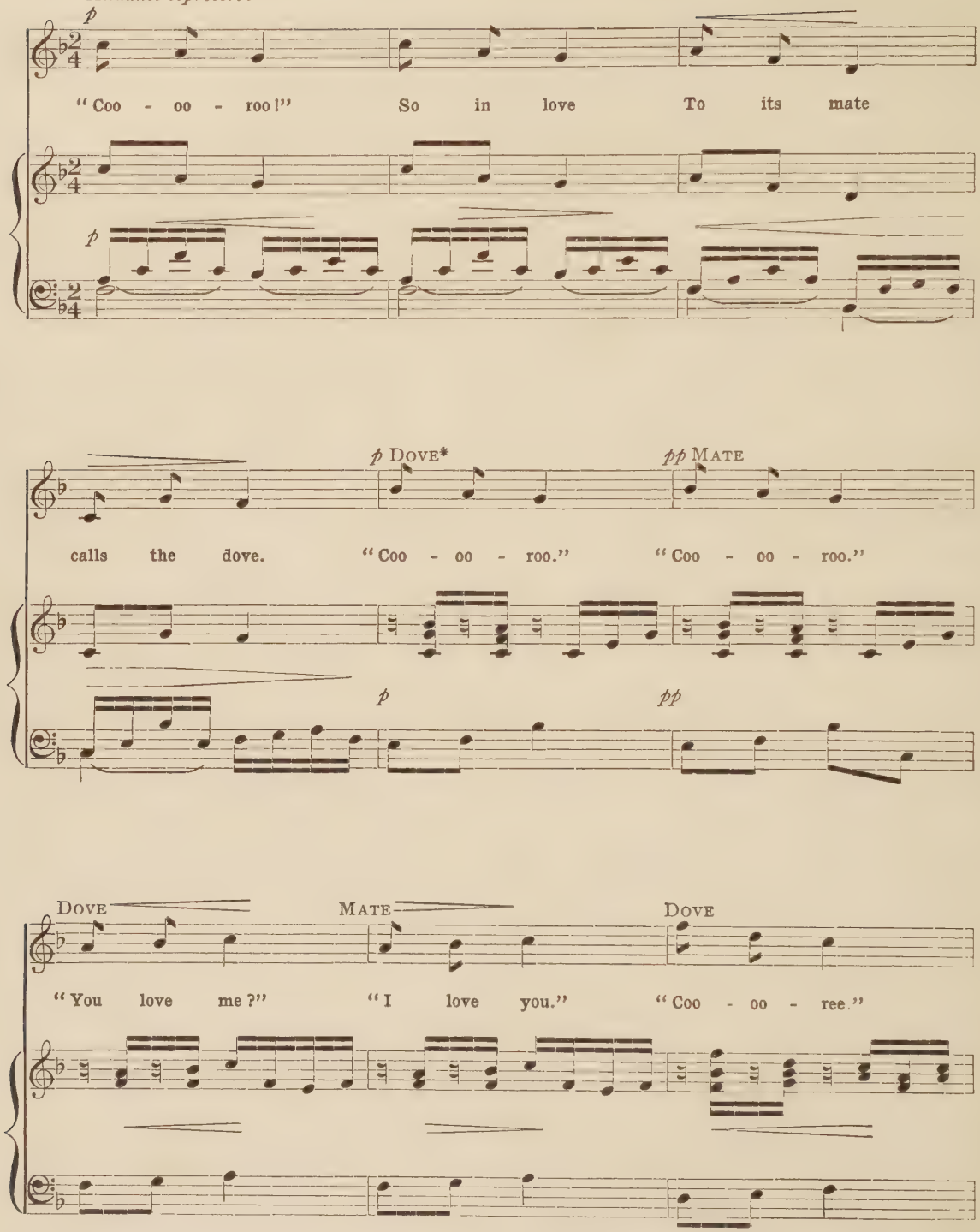
Eleanor Smith

p Allegretto
Yel - low ca - na - ry is try - ing his wings;
p
mf
Here he flies, there he flies, then sits and sings:
mf
p
"Twit-ter, twit-ter, twit-ter, twee - wee - wee! Tir - ra, lir - ra, lir - ra, lee!
poco rit.
p
Twit-ter, twit-ter, twit-ter, twee - wee - wee, Tir - ra, lir - ra, lir - ra, lee!"
poco rit.
p

DOVE TALK

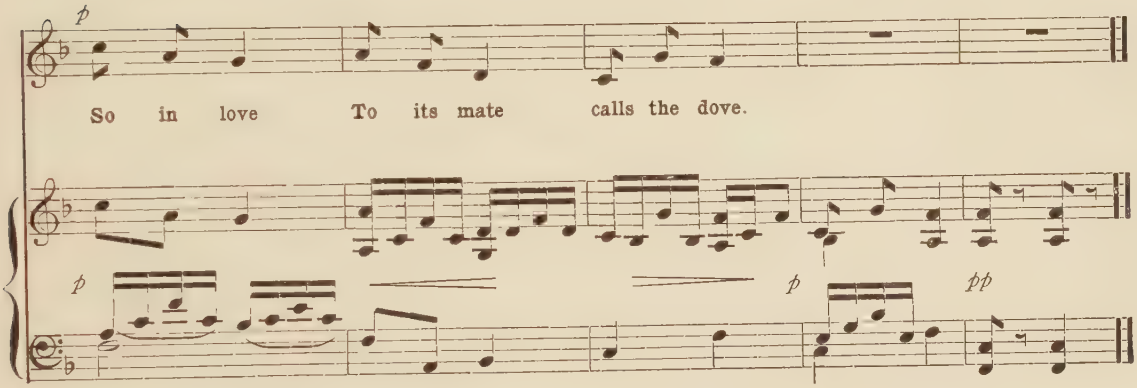
Emilie Poulsson — Eleanor Smith

Andante espressivo



* Mother and child, or two children, sing as dove and mate.

MATE
DOVE
MATE
dim - in - u - - - en - do. poco rit. pp
"Coo - oo - ree." "I love you." "You love me." "Coo - oo - roo!"
dim - in - u - - - en - do. poco rit. pp


p
So in love To its mate calls the dove.
p p pp

CHIRPINGS

From the French, by
Emilie Poulsson

Eleanor Smith

Moderato

p

1. The ba - by swal - low chirps "Chee-chee!" And on - ly chirps— no song has he But
2. Like birds that have but lit - tle art, And yet can please the par - ents' heart With

"chip! chip chip! chip chee;" And yet that chirp is sweet and dear To par - ent birds that
"chip! chip chip! chip chee," We chil - dren o'er and o'er re-peat Our sim - ple chirp with

p

hov - er near, "Chip chip! chip chip! chip chee, Chip chip! chip chip! chip chee!"
mean - ing sweet—"We love you, Moth - er dear, We love you, Fa - ther dear."

p

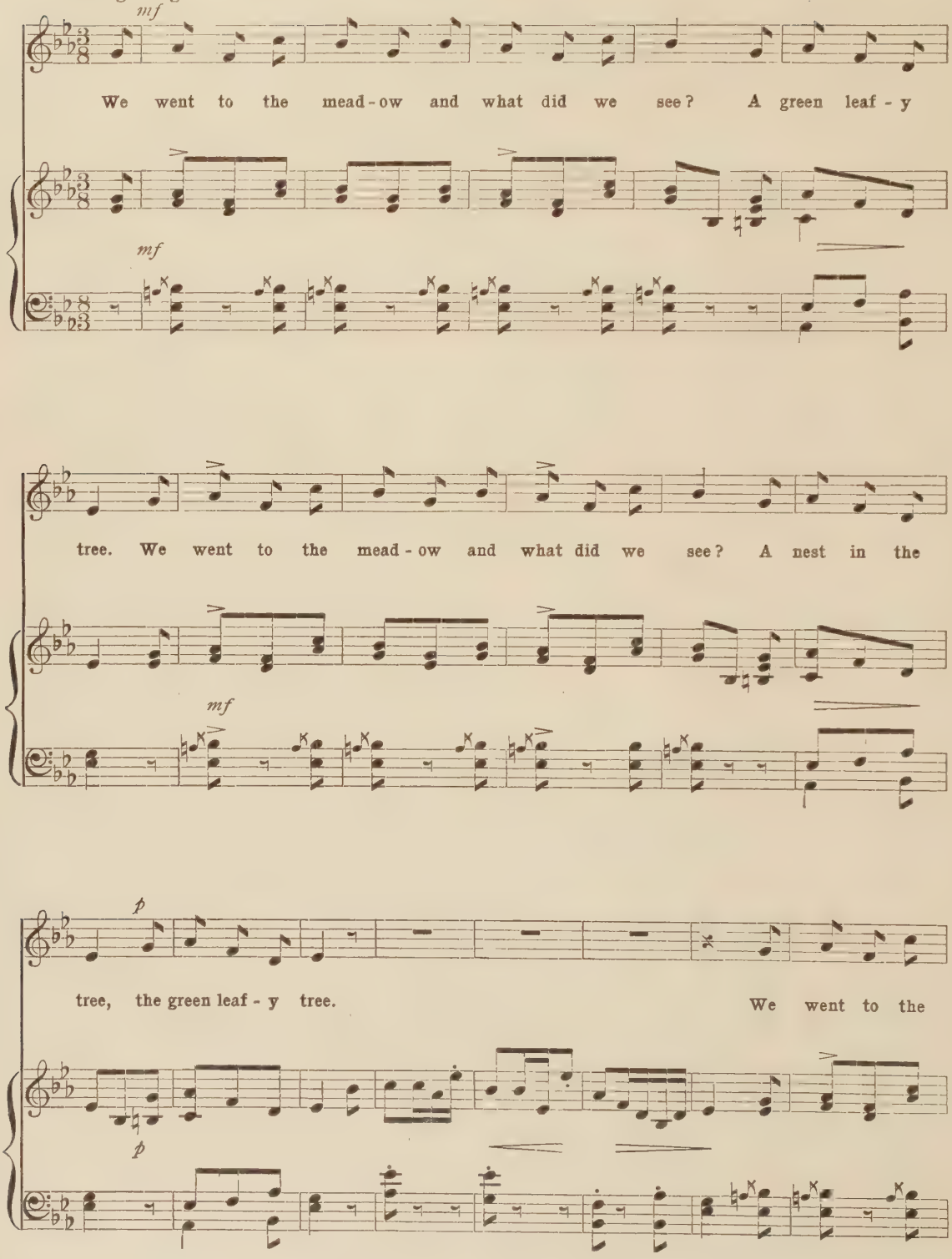
THE GREEN LEAFY TREE

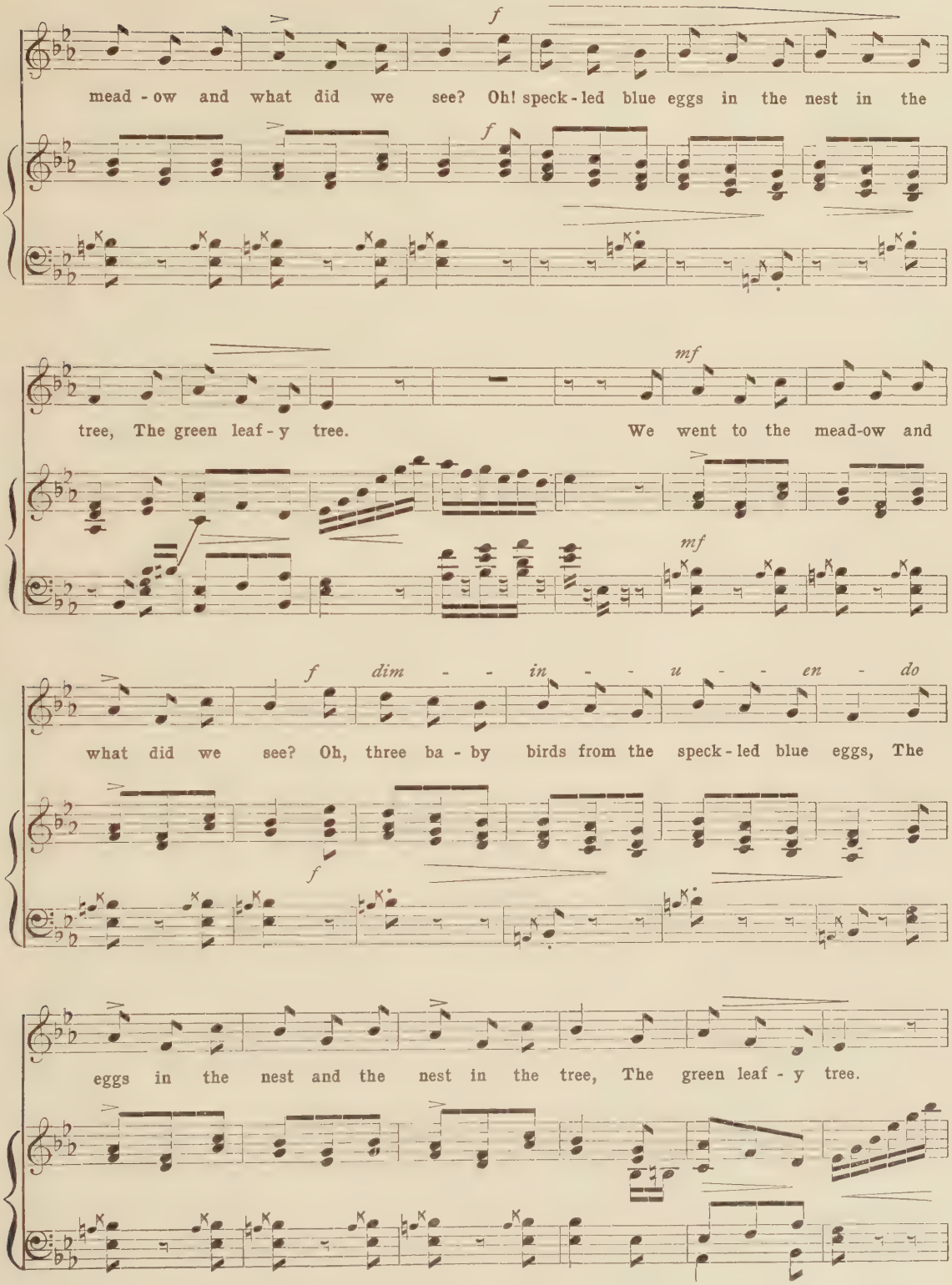
THE GREEN LEAFY TREE

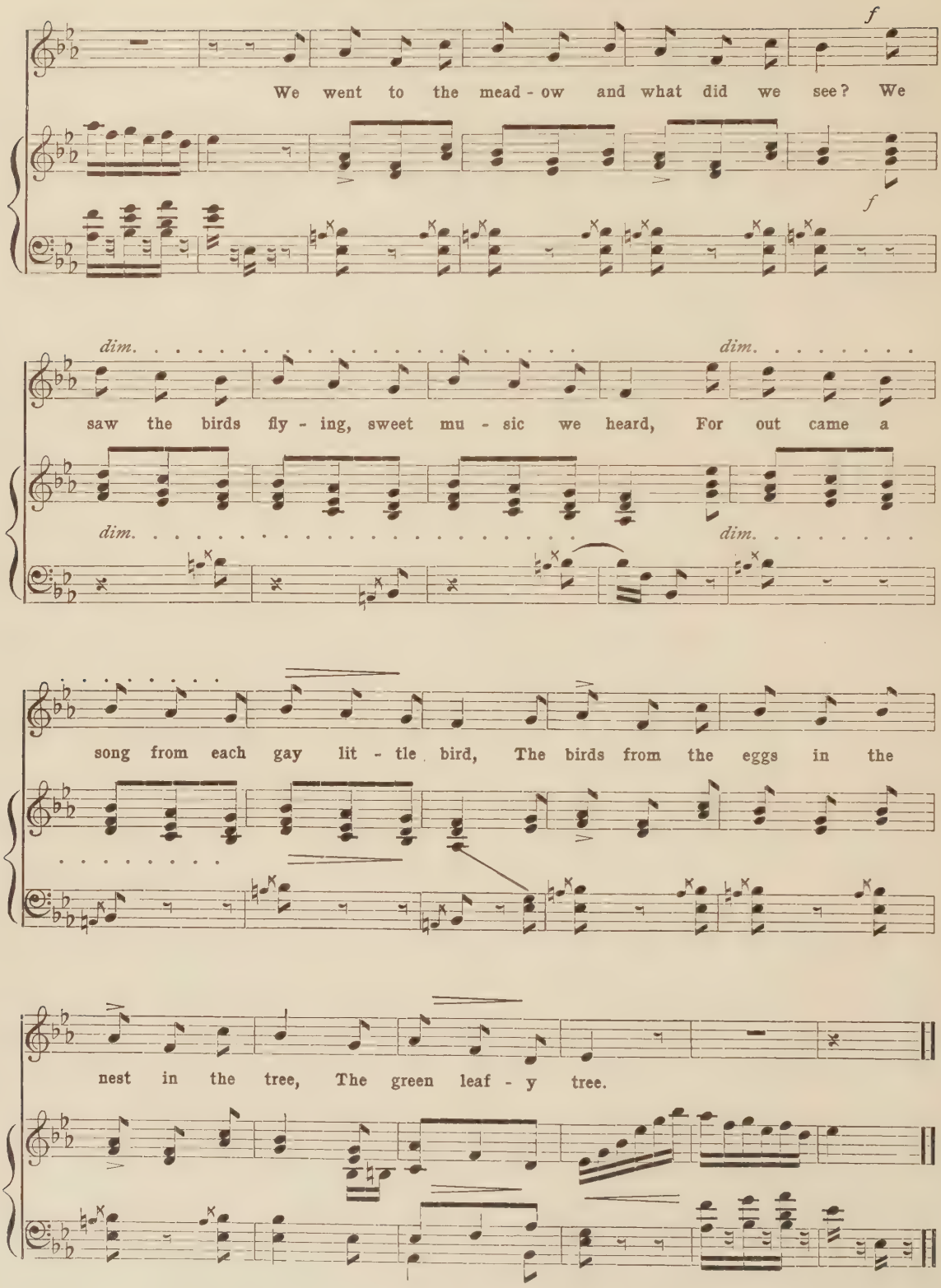
Emilie Poulsson

Eleanor Smith

Allegretto grazioso


mf
We went to the mead-ow and what did we see? A green leaf-y
mf
tree. We went to the mead-ow and what did we see? A nest in the
mf
p
tree, the green leaf-y tree. We went to the
p


f
mead - ow and what did we see? Oh! speck - led blue eggs in the nest in the
f
mf
tree, The green leaf - y tree. We went to the mead-ow and
mf
f dim - - in - - u - - en - do
what did we see? Oh, three ba - by birds from the speck - led blue eggs, The
f
eggs in the nest and the nest in the tree, The green leaf - y tree.

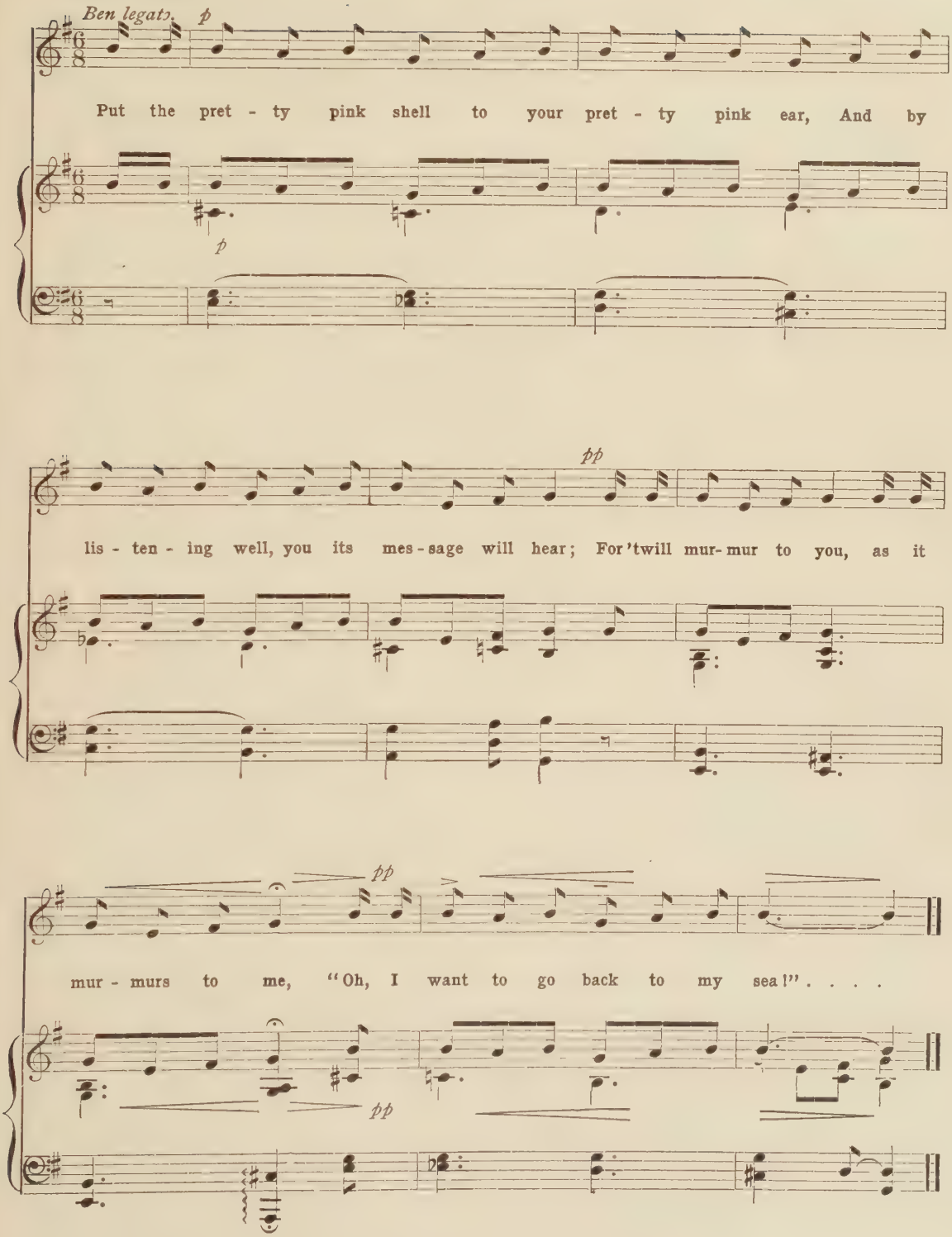

f
We went to the mead - ow and what did we see? We
f
dim.
dim.
saw the birds fly - ing, sweet mu - sic we heard, For out came a
dim.
dim.
song from each gay lit - tle bird, The birds from the eggs in the
nest in the tree, The green leaf - y tree.

BY THE SEA

THE SHELL

Emilie Poulsson

Eleanor Smith

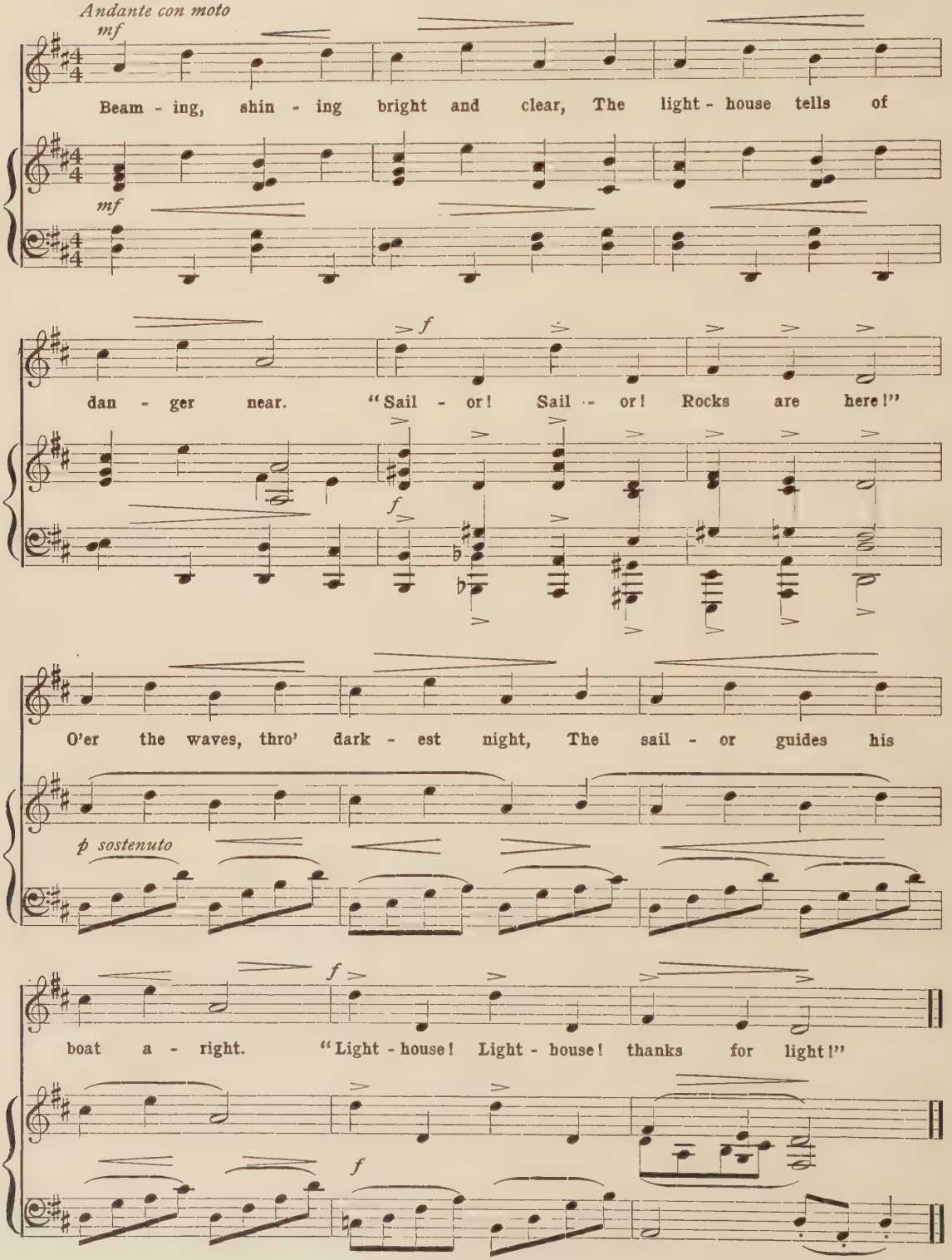

Ben legato.
p
Put the pret - ty pink shell to your pret - ty pink ear, And by
p
pp
lis - ten - ing well, you its mes - sage will hear; For 'twill mur - mur to you, as it
pp
mur - murs to me, "Oh, I want to go back to my sea!" . . . .
pp

THE LIGHTHOUSE

Emilie Poulsson

Eleanor Smith

Andante con moto

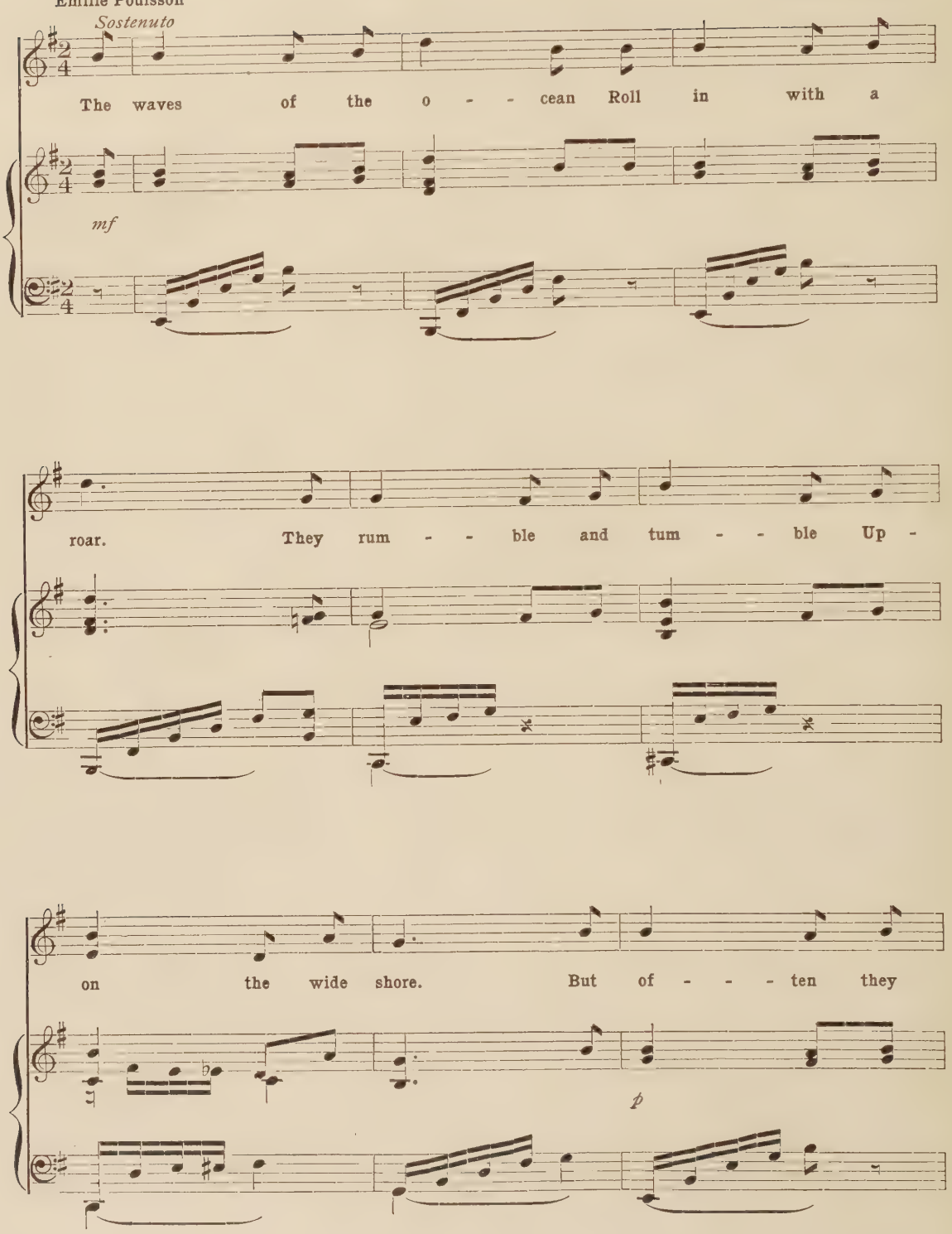

mf
Beam - ing, shin - ing bright and clear, The light - house tells of
mf
f
dan - ger near. "Sail - or! Sail - or! Rocks are here!"
f
O'er the waves, thro' dark - est night, The sail - or guides his
p sostenuto
f
boat a - right. "Light - house! Light - house! thanks for light!"
f

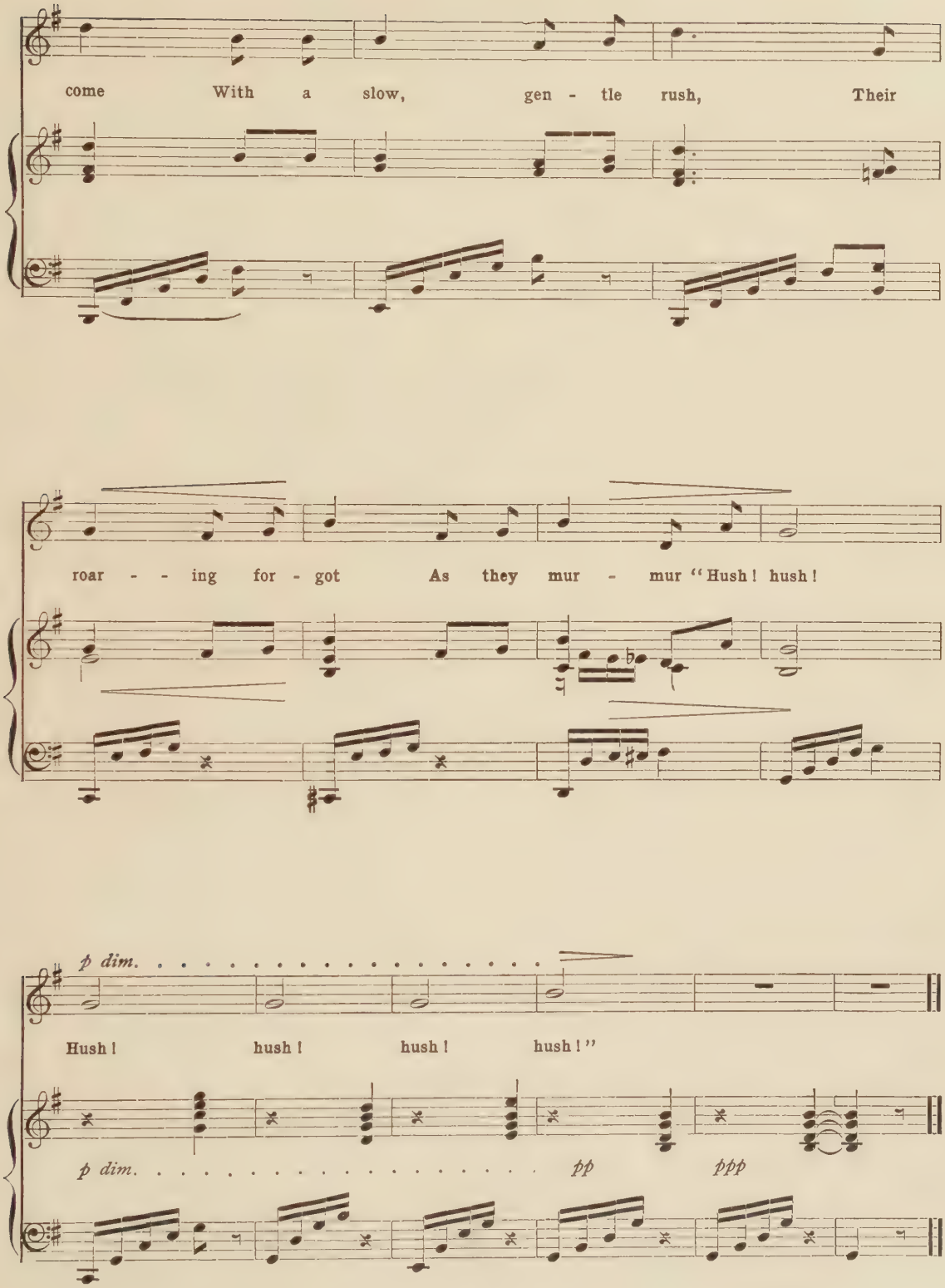
BY THE SEA

THE WAVES

Emilie Poulsson

Eleanor Smith




come With a slow, gen - tle rush, Their
roar - - ing for - got As they mur - mur "Hush! hush!
p dim.
Hush! hush! hush! hush!"
p dim.
pp
ppp

TREASURES

Emilie Poulsson

Eleanor Smith

Moderato con moto

1. A child who went to
2. But soon a wave dashed

gath - er Some treas - ures on the beach, Found
tow'rd him, And threw up on the sands More

all were cov - er'd by the tide Or float - ing out of reach.
pret - ty things than he could hold In both his ea - ger hands.

PLAYTIME

WHIRLABOUT

Emilie Poulsson

Eleanor Smith

Lightly. mp

Like a leaf or feath - er In the wind - y, wind - y weath - er, We will

mp

p *poco rit.*

whirl a - bout and twirl a - bout, Then all sink down to - geth - er.

p *poco rit.*

FAIRY DANCE

Emilie Poulsson

Eleanor Smith

Allegretto grazioso

mp

Gay and spright - ly, Tread - ing light - ly, Fair - y

mp

mf

folk on the flow' - ry heath - er, Dance we mer - ri - ly

mf

poco rit.

here to - geth - er.

poco rit. *f*

f

DANCING FAIRIES

PLAY IN ALL SEASONS

Emilie Poulsson — Eleanor Smith

Allegro moderato

1. When the Spring-time comes And the world is gay, Oh! what fun it is With our
2. When the Sum-mer comes And the world is gay, Oh! what fun it is With our
3. When the Au-tumn comes And the world is gay, Oh! what fun it is With our
kites / tops / hoops to play! Tra la la, Tra la la, with our kites / tops / hoops to play!
boats / swings to play! Tra la la, Tra la la, with our boats / swings to play!
balls / leaves / nuts to play! Tra la la, Tra la la, with the balls / leaves / nuts to play!

4 When the Winter comes
And the world is gay,
Oh! what fun it is
With our { sleds / skates } to play!
Tra la la, etc.

5 So the whole year round
Oh! the world is gay,
For there's always fun
And there's always play!
Tra la la,
Tra la la, tra la la, tra la!

THE BUTTERFLY DANCE

Emilie Poulsson

Eleanor Smith

p Allegretto grazioso

1. White but - ter - flies, Bright but - ter - flies Frol - ic and drift, ...
2. Who'll dance with me? Who'll prance with me To mus - ic sweet, ...
3. I'll dance with you, I'll prance with you To mus - ic sweet, ...
4. We'll dance a - way, We'll prance a - way To mus - ic sweet, ...

p

mf *mp* *p*

Dance air - i - ly, Prance mer - ri - ly, Si - lent and swift.
Trip - ping a - long, Skip - ping a - long, With nim - ble feet?
Trip - ping a - long, Skip - ping a - long, With nim - ble feet.
Trip - ping a - long, Skip - ping a - long, With nim - ble feet.

mf *p*

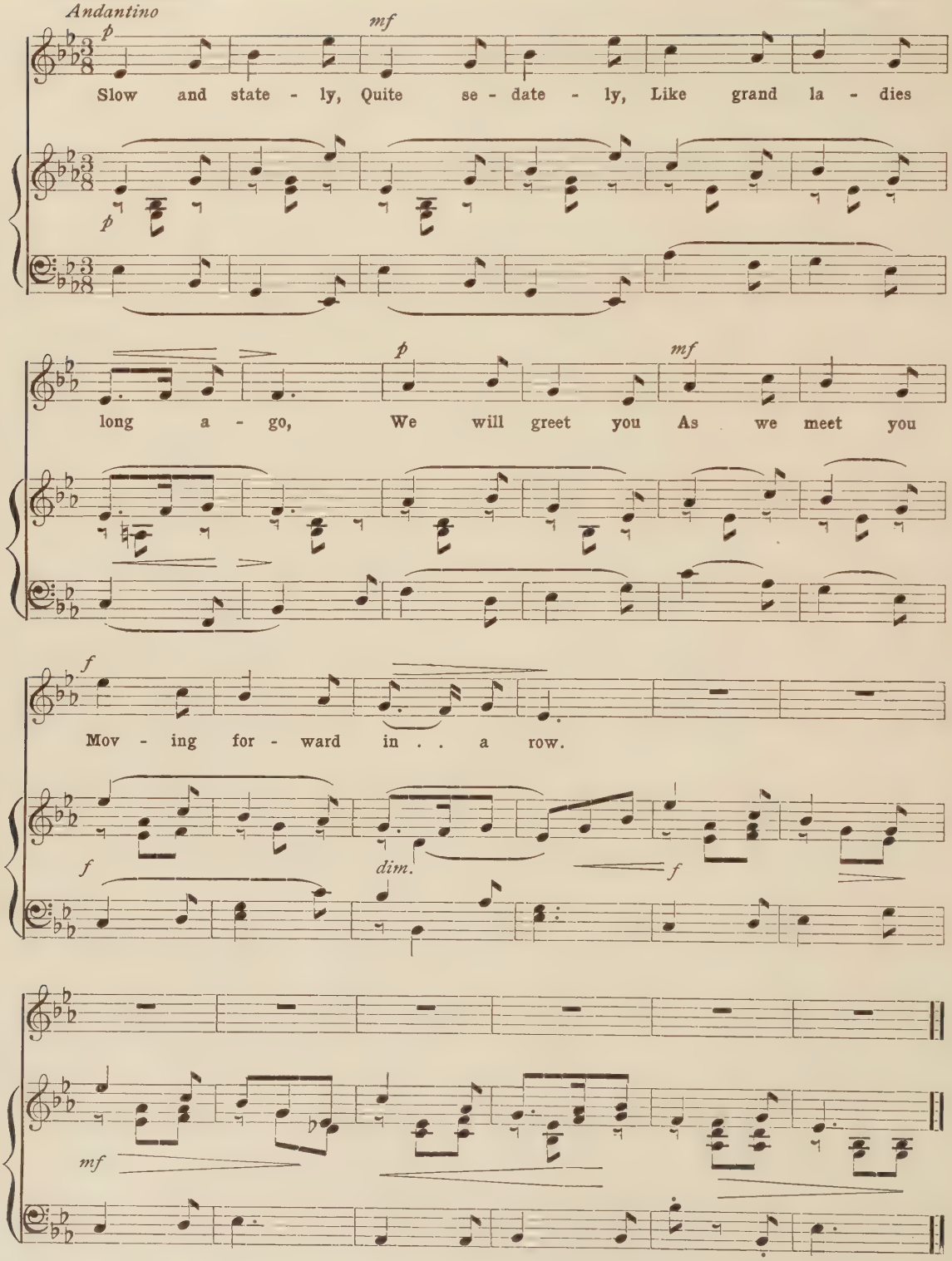
mf cres - - - - cen - - - - - - - do

GRAND LADIES

Emilie Poulsson

Eleanor Smith

Andantino



A LITTLE DANCING SONG

Emilie Poulsson

Eleanor Smith

Allegro giocoso

mf

Now in the dance we'll float a - round, Fol - low the

mf

mu - sic's mer - ry sound. Point heel and toe,

rit. *f a tempo*

Bow ve - ry low, Danc - ing and danc - ing a - way we go.

rit. *f a tempo*

THE TRAIN

Emilie Poulsson

Eleanor Smith

Allegro moderato

1. With "Whoo, whoo, whoo! Whoo, whoo!" and "Ding a ding, dong!" And
2. Then "Choo, choo, choo! Choo, choo!" and "Click - et - y clack!" As
3. Now stead - i - ly, swift - ly, a - round the wheels spin, While
4. Then slow - ly "Choo, choo, choo!" and "Whoo, whoo!" a - gain, For

mf

f

"All a - board!" shout-ed, the train starts a - long. Ding! Ding - a - ding dong! .
fast - er and fast - er, it speeds on the track. Click! Click - et - y clack! .
on the train rush - es with rat - tle and din. Zum! How the wheels spin! .
here is the sta - tion and here stops the train. Haste! Haste from the train! .

p

Ding! Ding - a - ding dong!
Click! Click - e - ty clack!
Zum! How the wheels spin!
Haste! Haste from the train!

PLAYING "TRAIN" IN THE NURSERY

ECHO PLAY

Emilie Poulsson

Eleanor Smith

TIMES AND SEASONS

IN THE BETHLEHEM STABLE

Emilie Poulsson

Eleanor Smith

Non troppo lento

Legato

1. 'Twas in a low - ly sta - ble Where cat - tle took their rest, That once a pre - cious babe was born, The
2. The ox - en, big and friend - ly, Stood gaz - ing by his bed; The good gray don - key wan - dered near, The
3. The shep - herds from the hill - side To greet the ba - by came; The wise men brought him king - ly gifts, The
4. Be - cause of that dear ba - by Whose com - ing blessed the earth, Our hearts are full of Christ - mas joy, And

p

Christ - child, dear and blest.
doves flew o - ver - head.
star shone bright as flame.
Christ - mas love and mirth.

CHRISTMAS TIME IS COMING

Emilie Poulsson

Eleanor Smith

Merrily *cres.*

1. Christ - mas time is com - ing, tra - la! And hap - py we shall be . .
2. San - ta Claus is com - ing, tra - la! And high his sleigh is piled .
3. Ev - 'ry one is hap - py, tra - la! That Christ - mas is so near. .

mf

mf

When we hang our stock - ings, tra - la! And see the Christ - mas tree.
Full of toys and can - dies, tra - la! To please each lit - tle child.
Christ - mas time is com - ing, tra - la! Tra - la, 'tis al - most here.

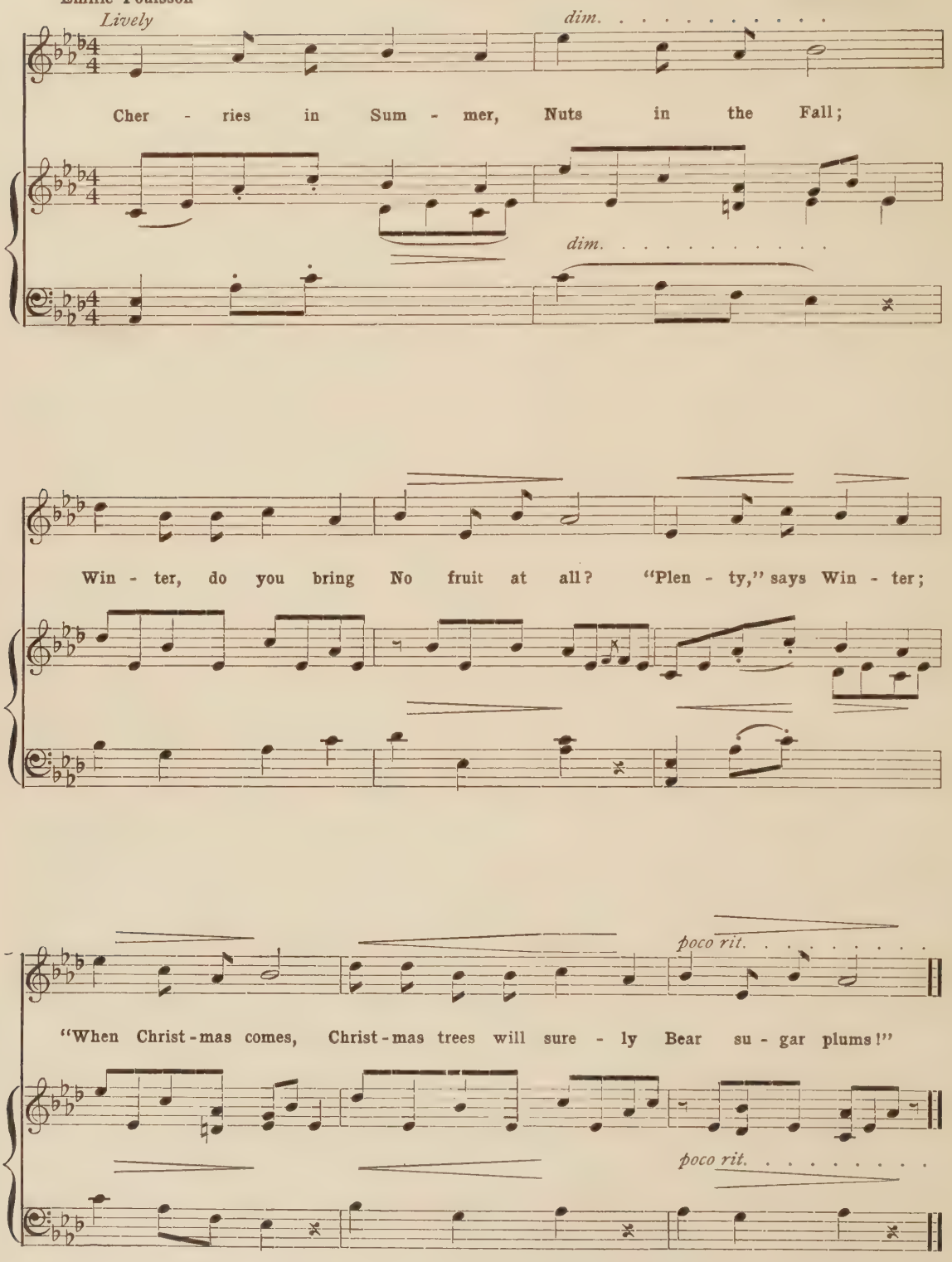
mf

CHRISTMAS IS COMING

PLUMS IN WINTER

Emilie Poulsson

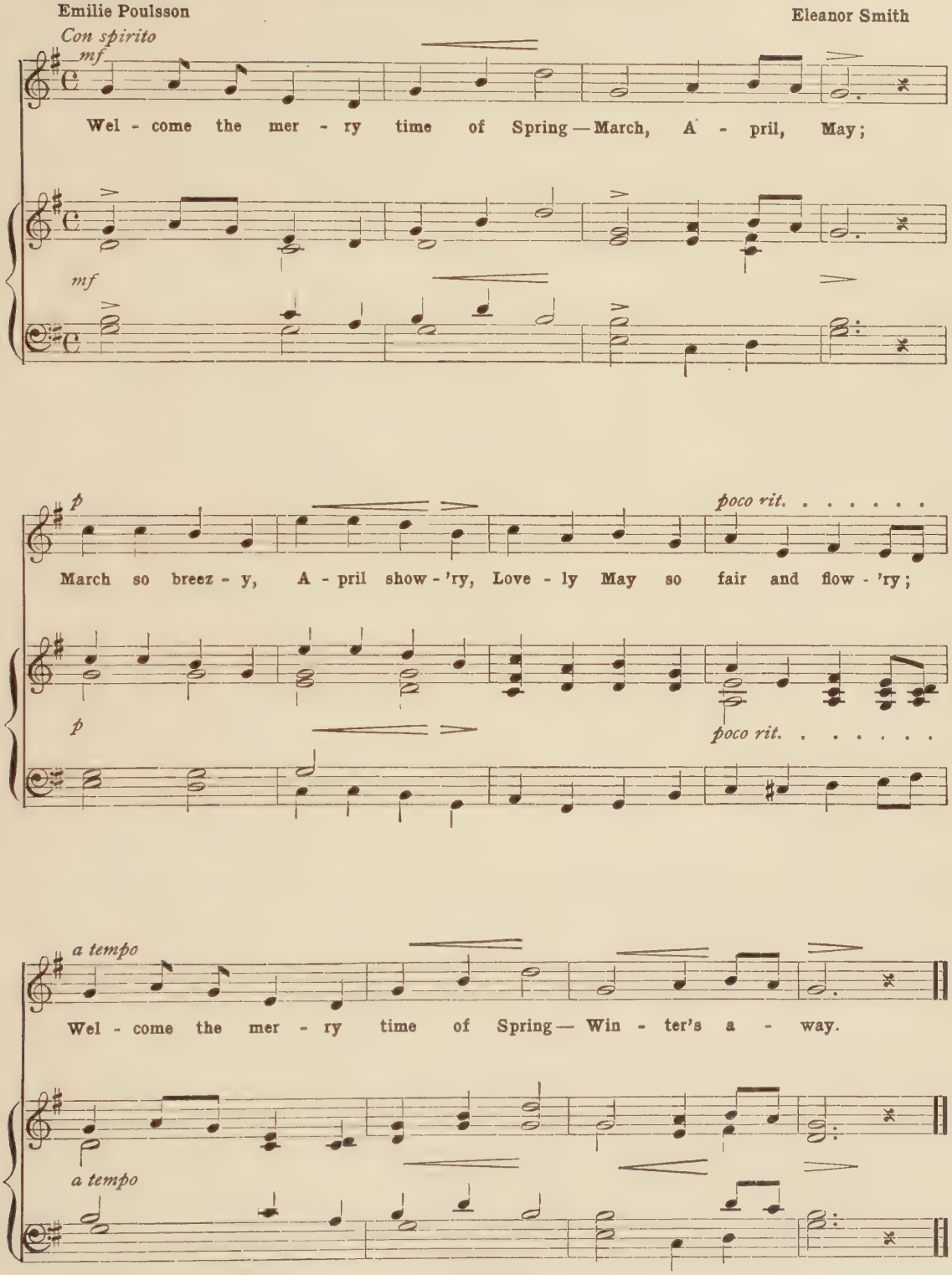
Eleanor Smith


Lively
dim.
Cher - ries in Sum - mer, Nuts in the Fall;
dim.
Win - ter, do you bring No fruit at all? "Plen - ty," says Win - ter;
poco rit.
"When Christ-mas comes, Christ-mas trees will sure - ly Bear su - gar plums!"
poco rit.

WELCOME TO SPRING

Emilie Poulsson

Eleanor Smith


Con spirito
mf
Wel - come the mer - ry time of Spring — March, A - pril, May;
mf
p
March so breez - y, A - pril show - 'ry, Love - ly May so fair and flow - 'ry;
poco rit.
p
poco rit.
a tempo
Wel - come the mer - ry time of Spring — Win - ter's a - way.
a tempo

THE CHIMES

Emilie Poulsson

Westminster Chime, adapted

Lento
moderato
Ding, ding, ding! From the high tow'r Hear the bells chime,
lento
Tell - ing the hour, Fast flies the time. Ding, ding, ding, ding!
Moderato
One quar - ter sped. Half the hour past; Three quar - ters fled;

Lento
Moderato
Now rings the last. Ding, ding, ding, ding, ding! Hear the bells chime
From the high tow'r! Fast flies the time—
Lento
Hark the new hour! Ding, ding, ding, ding, ding, ding!

THE MAY-BASKET

Emilie Poulsson — Eleanor Smith

Gaily

1. A - tis - ket, a - tas - ket, A pret - ty May - bas - ket, All filled with gay
2. A - tis - ket, a - tas - ket, What's hid in the bas - ket? A let - ter, a
3. A - tis - ket, a - tas - ket, Who sent the May - bas - ket? Oh! that is a

cresc.

po - sies and leaves of fresh green. A - tis - ket, a - tas - ket, A
trin - ket, or big su - gar - plum? A - tis - ket, a - tas - ket, The
se - cret that no . . one must tell. A - tis - ket, a - tas - ket, The

pret - ty May - bas - ket, As pret - ty a bas - ket as ev - er was seen.
pret - ty May - bas - ket, It brings the glad mes - sage that May - day has come.
pret - ty May - bas - ket Was sent you by some one who loves you right well.

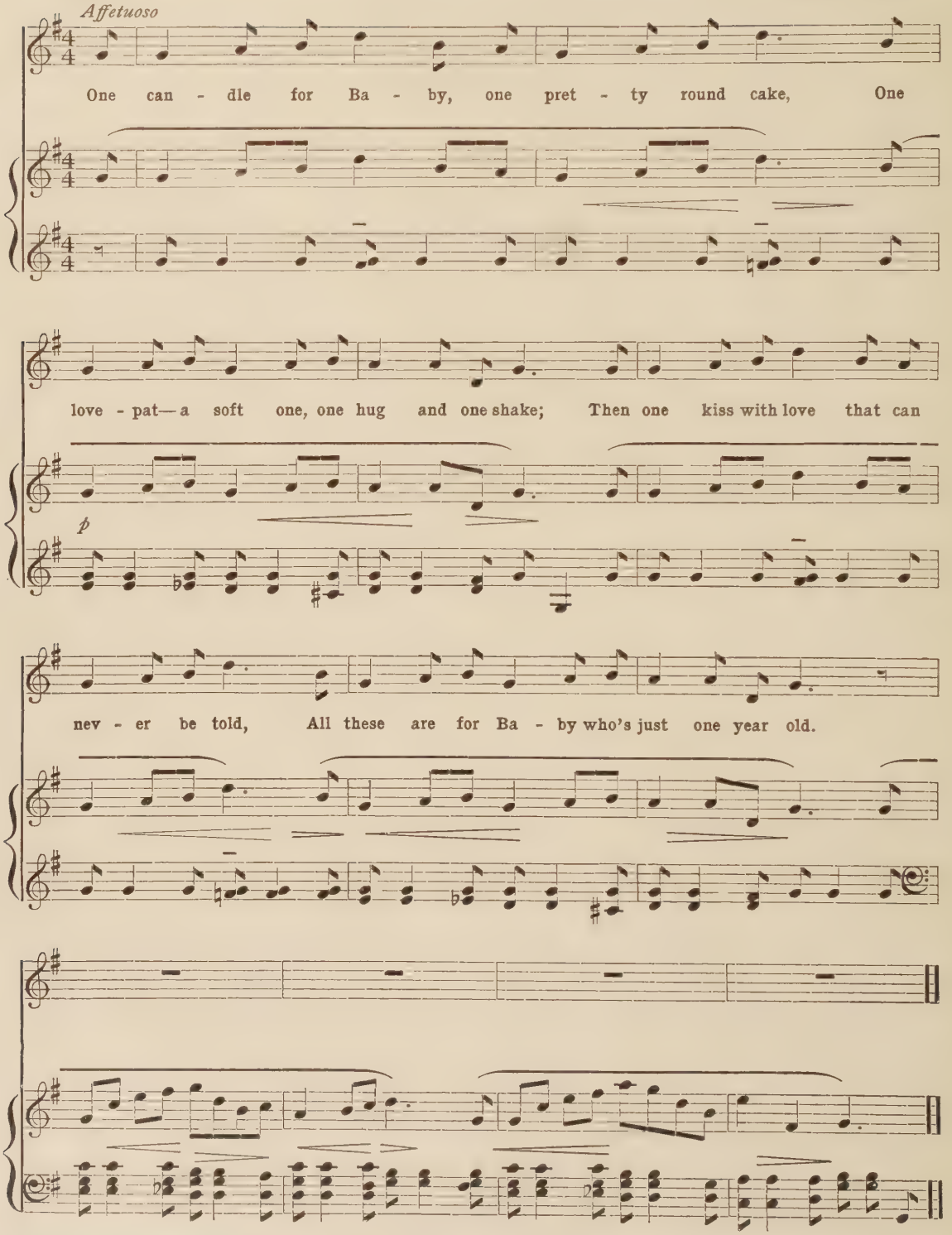
THE MAY BASKET

BABY'S BIRTHDAY

Emilie Poulsson

Eleanor Smith

Affetuoso

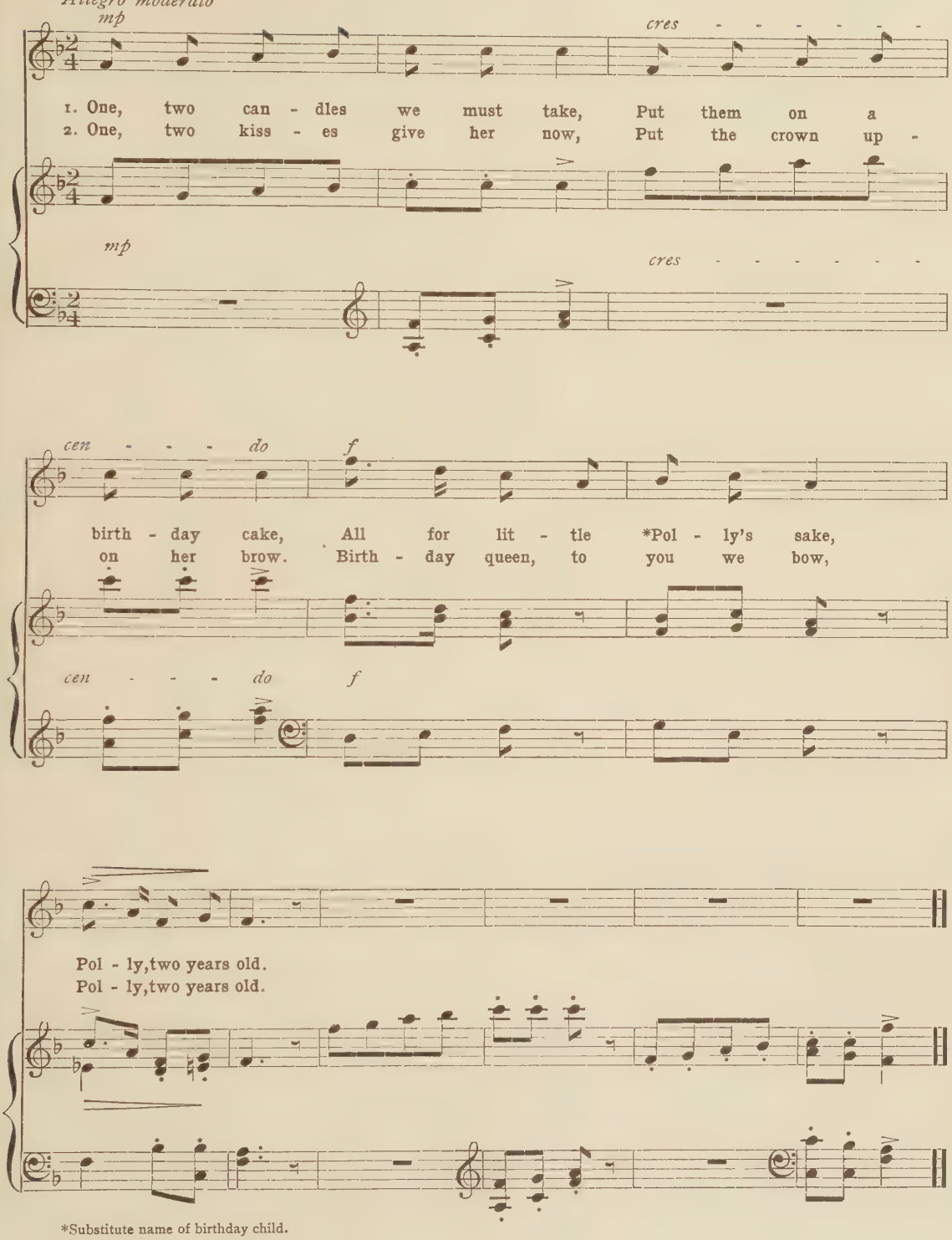

One can - dle for Ba - by, one pret - ty round cake, One
love - pat— a soft one, one hug and one shake; Then one kiss with love that can
p
nev - er be told, All these are for Ba - by who's just one year old.

TWO YEARS OLD

Emilie Poulsson

Eleanor Smith

Allegro moderato


mp
cres
1. One, two can - dles we must take, Put them on a
2. One, two kiss - es give her now, Put the crown up -
mp
cres
cen - - - do
f
birth - day cake, All for lit - tle *Pol - ly's sake,
on her brow. Birth - day queen, to you we bow,
cen - - - do
f
Pol - ly, two years old.
Pol - ly, two years old.

*Substitute name of birthday child.

THREE YEARS OLD

Emilie Poulsson

Eleanor Smith

Allegretto

mf

1. A fine frost - ed cake at the nur - se - ry
2. Then three lit - tle friends at my par - ty to

mf

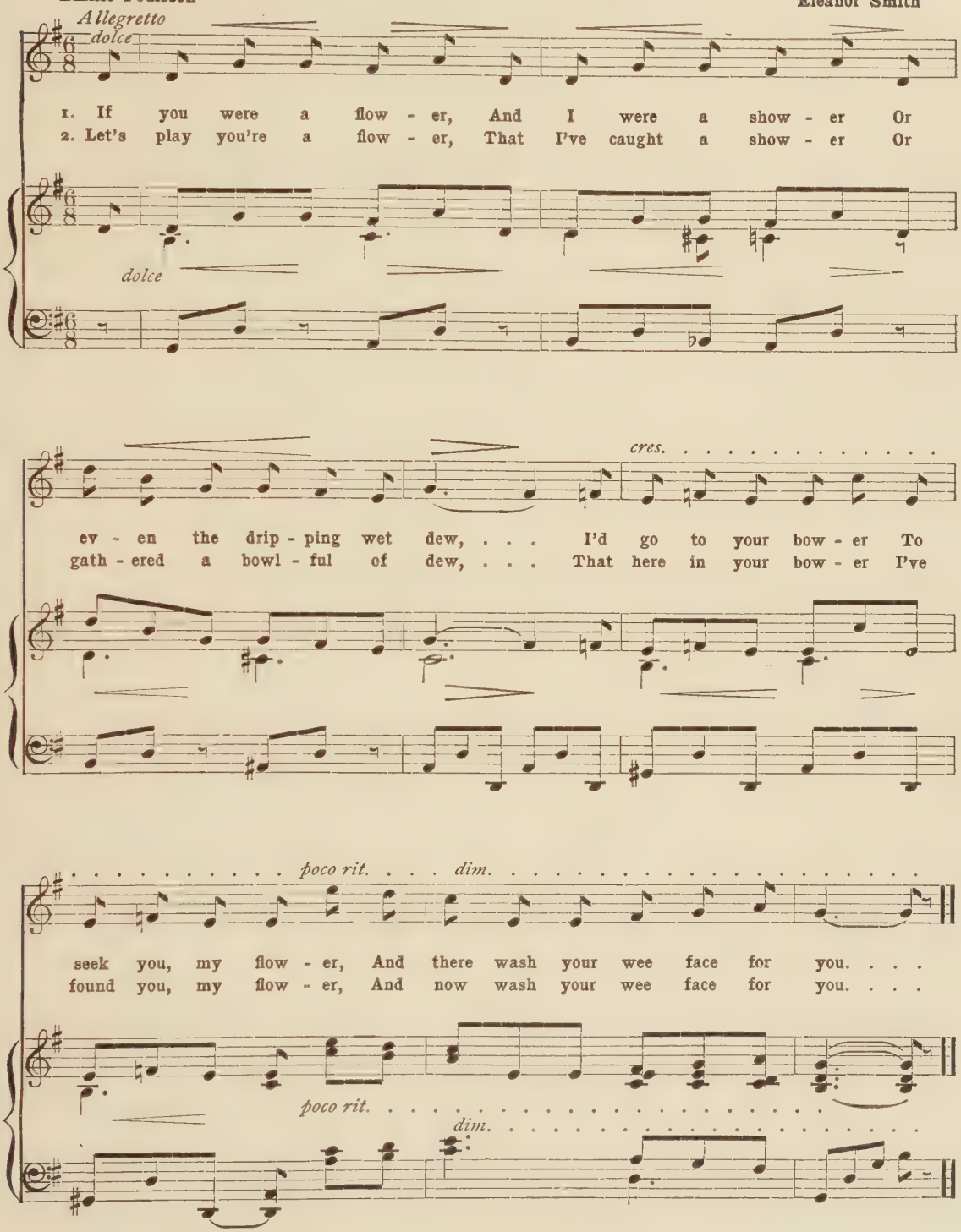
tea With three pret - ty can - dles a - blaze. . . . . .
be,— Oh! birth - days are won - der - ful days! . . . . . .

MOTHER SONGS

IF YOU WERE A FLOWER

Face-Washing Song

Emilie Poulsson — Eleanor Smith


Allegretto
dolce
1. If you were a flow - er, And I were a show - er Or
2. Let's play you're a flow - er, That I've caught a show - er Or
dolce
cres.
ev - en the drip - ping wet dew, . . . I'd go to your bow - er To
gath - ered a bowl - ful of dew, . . . That here in your bow - er I've
poco rit.
dim.
seek you, my flow - er, And there wash your wee face for you. . . .
found you, my flow - er, And now wash your wee face for you. . . .
poco rit.
dim.

A FLOWER GARDEN

Face Play

Emilie Poulsson

Eleanor Smith

Con grazia

p

A li - ly white, then vio - lets blue,—(I've oft - en and oft - ten

p

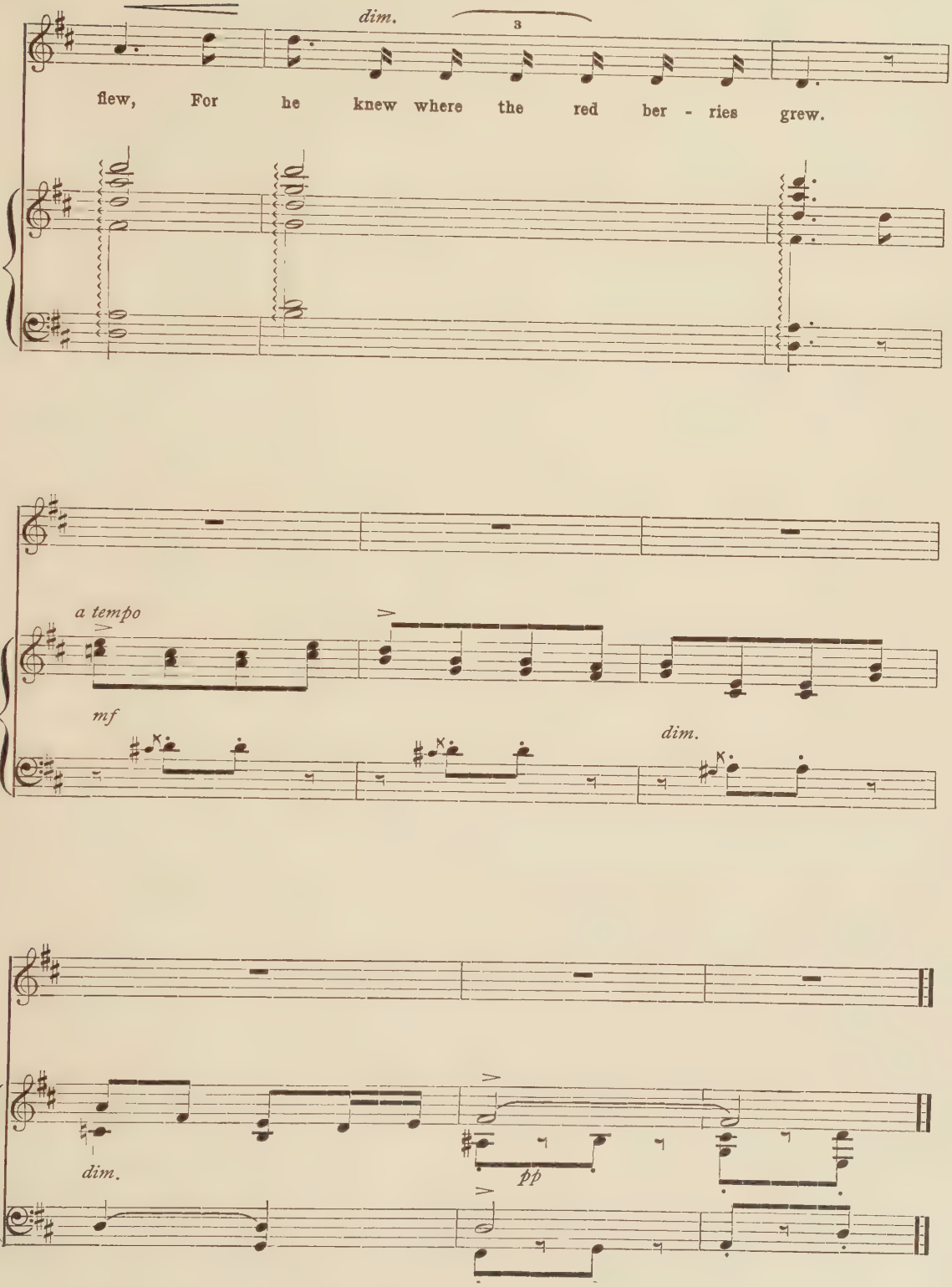
seen them!) Then this red rose, and this red rose, With a

poco rit.

ad libitum

ti - ny white bud be - tween them; But past them all the rob - in

poco rit.


dim.
3
flew, For he knew where the red ber - ries grew.
a tempo
mf
dim.
dim.
pp

THE FRIENDLY DARK

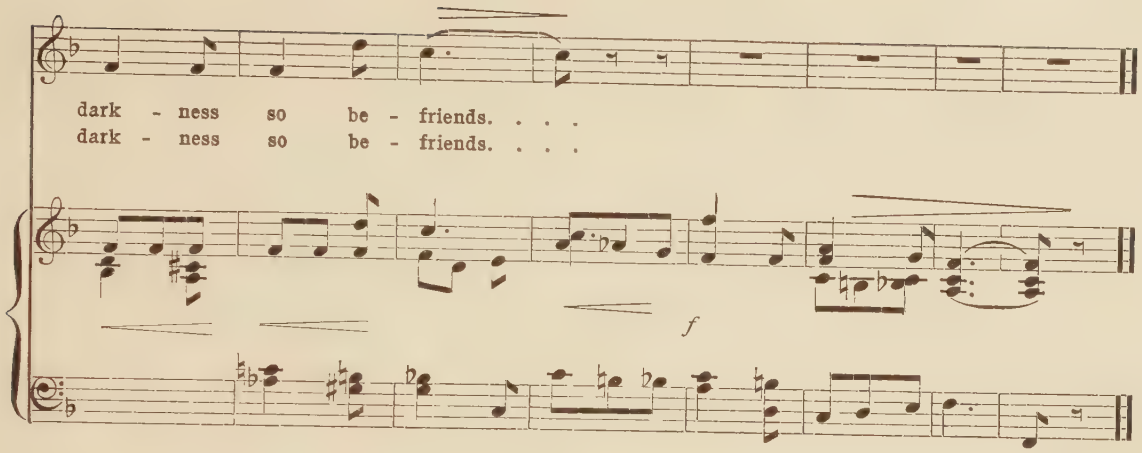
Emilie Poulsson — Eleanor Smith

p Andantino espressivo
Sostenuto

1. Oh! when do birds with wea - ry wing In qui - et dare to
2. And when are tim - id fur - ry folk Most safe in wood and

rest? . . . 'Tis when the dark pro - tect - ing - ly En - folds each
field? . . . When dark - ness hides them from their foes As with a

fra - gile nest. . . . . Then glad we'll be when night de-scends, Since
friend - ly shield . . . . Then glad we'll be when night de-scends, Since


dark - ness so be - friends. . . .
dark - ness so be - friends. . . .
f

GOING TO SLEEP

Emilie Poulsson

Eleanor Smith

Andantino

p

1. What do you think Moth - er saw on the hill?
2. What do you think Moth - er saw in the shed?
3. Un - der the barn can you guess what she saw?
4. What do you think Moth - er sees while she sings?

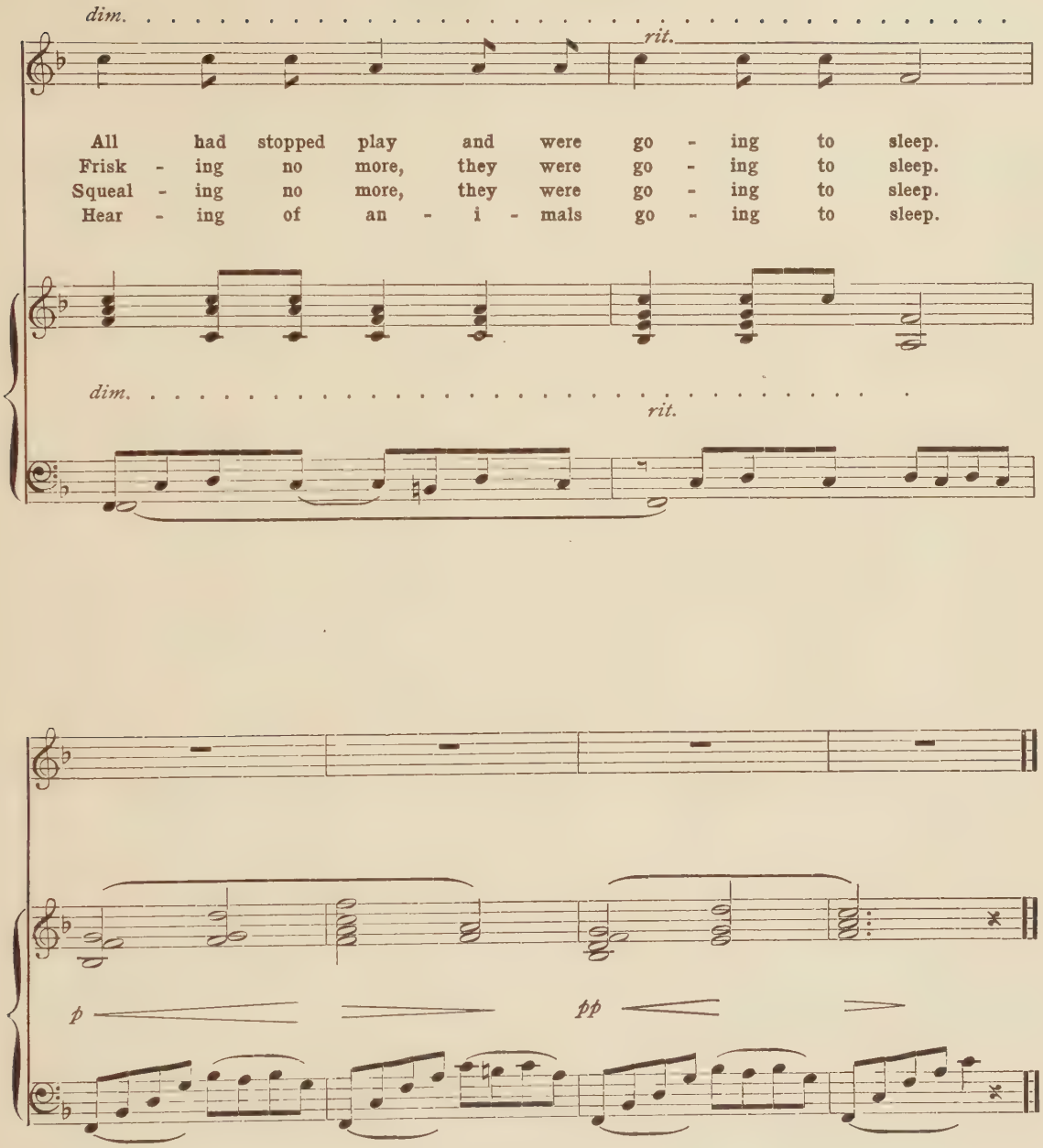
p

White wool - ly lambs that were all ly - ing still.
Red bos - sy calves that were go - ing to bed.
Cur - ly tailed pigs ly - ing there in the straw.
Fair - est and dear - est of all sleep - y things!

White wool - ly lambs by the white wool - ly sheep.—
Qui - et they kept— not a kick nor a leap;
By their big moth - er they lay in a heap;
Ba - by, my dar - ling! How qui - et you keep,

p

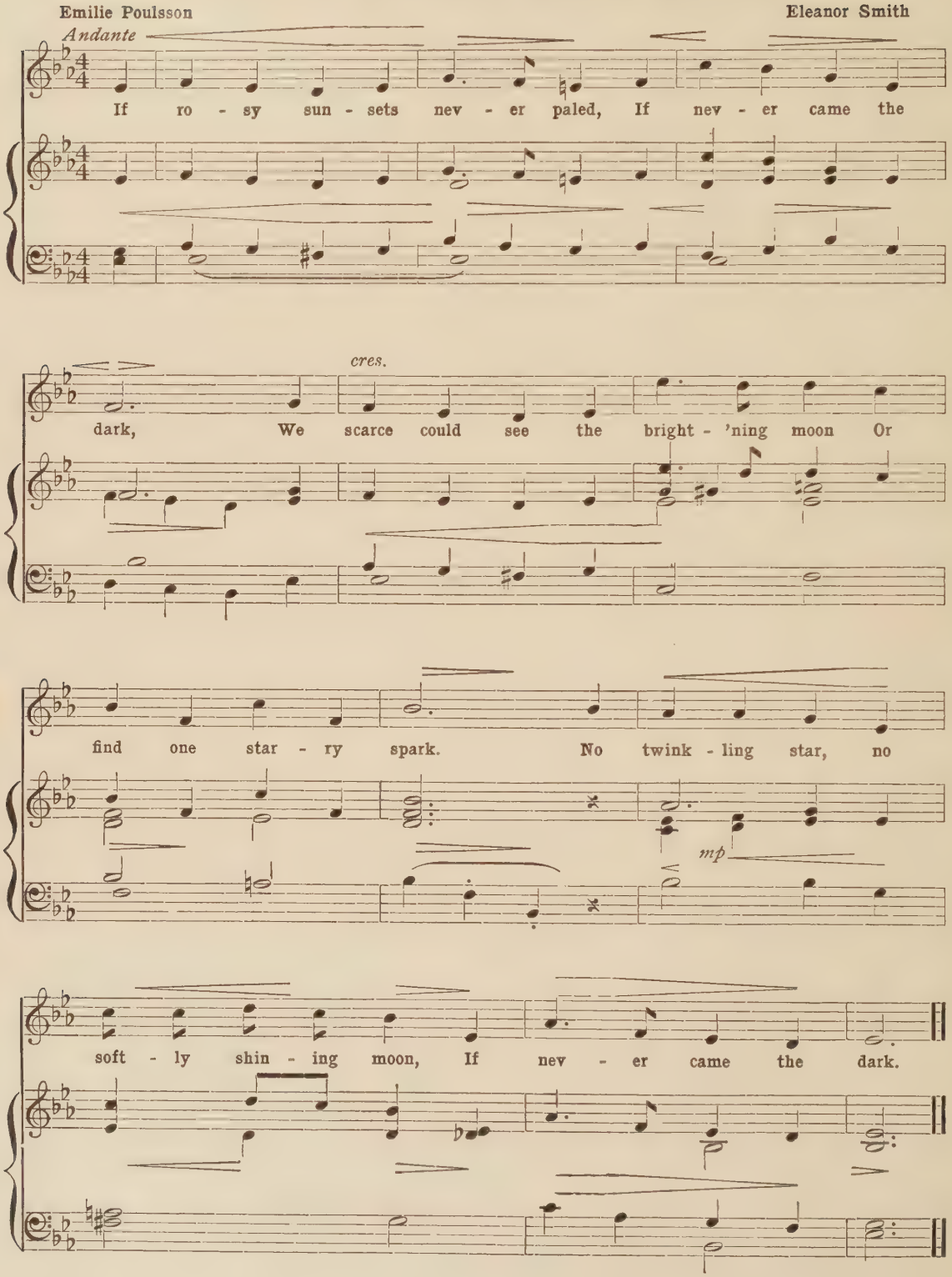
pp


dim.
rit.
All had stopped play and were go - ing to sleep.
Frisk - ing no more, they were go - ing to sleep.
Squeal - ing no more, they were go - ing to sleep.
Hear - ing of an - i - mals go - ing to sleep.
dim.
rit.
p
pp

5 Still as the curly-tailed pigs in a heap,
Still as the calves, not a kick nor a leap,
Still as the lambs, my own baby, you keep,
While Mother sings about going to sleep!

IF ROSY SUNSETS NEVER PALED

Emilie Poulsson — Eleanor Smith


Andante
If ro - sy sun - sets nev - er paled, If nev - er came the
cres.
dark, We scarce could see the bright - 'ning moon Or
find one star - ry spark. No twink - ling star, no
mp
soft - ly shin - ing moon, If nev - er came the dark.

SUGGESTIONS CONCERNING THE GAMES

In the games of Whirlabout, Fairy Dance, and Butterfly Dance, the children are to sing the stanza first so that they may, by thinking of floating leaves, fairies or butterflies, get the idea of lightness of step and motion before engaging in the dance. The preliminary lines of Grand Ladies are similarly meant to induce the slow and formal movements which children also need, since these cultivate control.

Whirlabout. 1. The song is to be sung through without motions, or with illustrative hand motions as preferred.

2. Children stand in a circle and trip lightly, in time to the music. At "whirl about and twirlabout," each child whirls in his place, either just once or first one way and then the other; then all the children sink to a sitting posture on the floor. The music is repeated ad libitum for the game, but the singing is omitted.

Fairy Dance. Children form in a "fairy ring," and after singing the song the whole circle dances around, first to the left, then to the right, while the music is repeated. The singing and dancing may be alternated and the children may part of the time dance as single fairies, keeping their steps as noiseless and fairylike as possible.

Play in All Seasons. Children stand in a circle and tell what they like to play in any specified season. After choosing some one thing from the toys, etc., mentioned, they all sing the stanza, inserting the appropriate word (kites, snow, etc.,) as indicated; then while some sing the chorus, others pretend to play with whatever has been chosen. The play can be varied by sometimes keeping to the plays of one season and sometimes choosing one play for each of the four seasons. The last stanza may be accompanied by clapping.

The Butterfly Dance. The first stanza is to be sung by all the children standing in a circle. Then the circle divides and the children stand in two rows, facing each other. One row sings the second stanza, and the other row replies with the third; then all join in singing the fourth, after which the children dance in couples while the whole song is played again but not sung.

Grand Ladies. Children stand in two rows at opposite ends of the room, facing each other, and sing the first half of the stanza. At "We will

greet you,'' etc., one row of children moves forward with very slow and stately steps. As the song ends, they make low bows or curtseys to the other row of children and then walk backward to their places with the same slow step while the rest of the music is played. The song is repeated, and the other row of children takes its turn,— moving forward, bowing, and retiring as the first row did.

If the room is large enough, both rows play at the same time, but instead of walking backward to their places, opposites may become partners when the rows meet, all dancing slowly until the music ends.

A Little Dancing Song. Children choose partners and stand near them, all forming a large circle; or, children stand in two lines facing each other, opposites becoming partners. While singing the first two lines, all dance singly, or rather, simply keep step to the music, and ''point heel and toe'' when the song so directs. Then partners ''bow very low'' to each other and dance away together, continuing the dance, without singing, while the music is repeated.

The Train. Since children are so accustomed to playing ''train,'' and the words of the song indicate so clearly what is to be done, suggestions for this play seem unnecessary. The children forming the train do not sing except as they join in the ''whoo, whoo!'' and other sounds representing the noise the train makes.

Echo Play. 1. This may be used simply as a singing play for a child just learning to sing. After the song has been sung (the child singing Echo's part) different notes may be struck on the piano or sung by the mother or kindergartner, and the child in trying to echo them will get practice in distinguishing and reproducing tones.

2. When played in kindergarten or with several children, the child who is to be Echo goes behind a door or elsewhere, out of sight but within easy hearing, and sings Echo's answers to the children's queries. After this introduction the play is continued by giving Echo a variety of sounds to repeat, — bird-calls (phoebe, cuckoo, etc.), high and low tones from voice or piano, rhythmic claps, short phrases, etc. The children take turns in being Echo.

Besides the games included under the heading Playtime, there are songs elsewhere in the book which offer play material for little children.

The Canary. This may be played by one child alone, or by several children at once, flying about and then sitting still and singing the twittering chorus. When several children play, they may sing the chorus in turn or all together; or responsively, some singing the first and third lines, the others the second and fourth.

Choosing a Flower. This might be used as a memory play in kindergarten, several children naming themselves after different flowers and one child being allowed to take as many children out of the circle ("flowers for a bouquet") as he can designate by their chosen flower names. When he makes a mistake, the child whom he misnamed becomes the chooser and he joins the flowers.

Kindergartners will see that this song could also serve for various color games. For instance: singing the stanza with a slight change in the last line,

("I would look at this,
I would look at that,
But a *red flow'r* I would take.")

the chooser might select a child whose clothing showed something red, or select the red ball from among the colored balls, — and so on with the other colors using the corresponding word in the song.

In all "singing games," this one sound rule should be followed: *Unless the activity is gentle and allows good position for singing, the children who are playing should not sing.*

Emilie Poulsson

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